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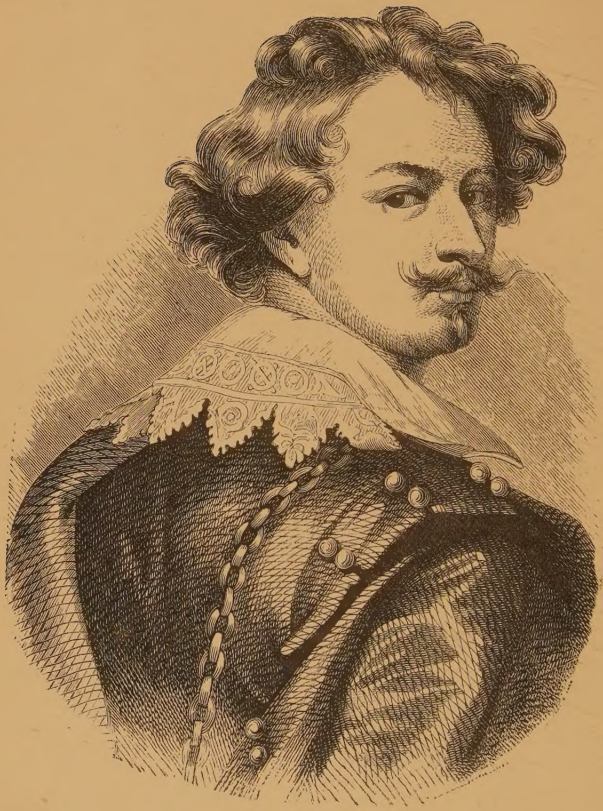

SIR ANTONY VAN DYCK.

From the portrait by himself, in the Uffizi Gallery, Florence.

"The whole world without Art would be one great wilderness."

2077

VAN DYCK

BY PERCY RENDELL HEAD

LINCOLN COLLEGE, OXFORD

NEW YORK

SCRIBNER AND WELFORD

LONDON

SAMPSON LOW, MARSTON, SEARLE, & RIVINGTON

1882

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LONDON: R. CLAY, SONS, AND TAYLOR,
BREAD STREET HILL, E.C.

PREFACE.

A WRITER on art or art-history, who neither claims to have elicited new facts or cleared up old errors by independent research, nor ventures to imagine that he can contribute much that is valuable to the mass of æsthetic literature which is poured forth almost too freely upon the reading public of the present day, may reasonably be expected to offer some apology for his appearance in the field. In the present case such a defence is not far to seek; and a very brief review of the existing literature of the subject will be sufficient to show that something of the scope of the present work is not only justified but required. The books which at present hold the place of the principal authorities concerning the life and works of Van Dyck, excellent as they are, are books almost entirely beyond the range of the English general reader. Mr. W. H. Carpenter's *Pictorial Notices*, which is the only work of importance on the subject existing in our own language, and from which I have extracted much of my most valuable material, is an expensive quarto, and copies are now rarely to be met with. The French and German treatises, by M. Michiels and Dr. Lemcke, have not been translated; and, however well known and esteemed they may be among those who have made a special study of the history of art,

14108

are not likely to be widely read in this country. These three books are the authorities on which my account of Van Dyck for the most part depends. I have done all in my power to verify their statements, reconcile their discrepancies, and correct their occasional errors, by a careful comparison of the earlier biographies and of original documents. In dealing with the numerous points of interest that connect themselves incidentally with my subject, I have attempted, with a due regard to brevity, to omit nothing of material importance which could throw light upon the narrative. For this purpose it has been necessary to consult various books, too numerous to mention, which have no direct bearing on the subject.

It is proper to mention that the bibliographical list which will be found on page x. includes only comparatively recent books on Van Dyck. These reproduce all that is material in such biographies as those of Bellori, Houbraken, Félibien, and Deschamps, and give ample references to assist those who are desirous of pushing their researches back to the earliest authorities.

My thanks are especially due to my friend Mr. W. Ray, of Lincoln College, for many valuable suggestions, and for his kind assistance in revision.

P. R. H.

CONTENTS.

CHAPTER I.

PAGE

Antwerp at the End of the Sixteenth Century—Van Dyck's Parentage, Birth, and Student Days—First Visit to England —1599 to 1622 1

CHAPTER II.

Italian Journey—Five Years' Residence in Antwerp—1623 to 1632 20

CHAPTER III.

Foreign Art in England—Van Dyck received at Court—Is Knighted — Mode of Life — Marriage — Disappointments— Death of Van Dyck—1632 to 1641 38

CHAPTER IV.

Van Dyck's Paintings—Portraits in England 60

LIST OF ILLUSTRATIONS.

Portrait of Van Dyck . . . . . *Frontispiece*
Portrait of Syndic Meerstraten 16
Portrait of Jacob van der Bocht 18
Portrait of La Marchesa Adorno di Brignoli 26
Christ Crowned with Thorns (Ecce Homo) 32
Virgin and Holy Child, with St. Catherine 34
Elizabeth, Countess of Devonshire 44
The Children of Charles I. 54
Charles I. attended by the Marquis of Hamilton 62
Henrietta Maria, with Princes Charles and James 64

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ANTOINE VAN DYCK. Etchings reproduced and edited by Amand Durand, text by Georges Duplessis. Paris.

VAN DYCK.

CHAPTER I.

ANTWERP AT THE END OF THE SIXTEENTH CENTURY—VAN DYCK'S PARENTAGE, BIRTH, AND STUDENT DAYS—FIRST VISIT TO ENGLAND.

1599–1622.

ANTOON VAN DIJCK or DYCK, the son of a merchant of Antwerp, was born in that city on the 22nd of March, 1599. He came into the world under favourable auspices for the career that lay before him. To be born into the family of a well-to-do burgher of the great Flemish city at that epoch, was to enter upon life in the midst of surroundings eminently propitious to the development of a genius whose natural bent was towards the fine arts; it was to have the full assurance of the careful and reverent cultivation of such an instinct as a priceless gift of nature. There is nothing to tell here of the familiar story of youthful genius weighed down by the contempt of unsympathising guardians, or struggling into light through a long and painful combat with adverse circumstances, such as has often cast its shadow of bitterness over the

whole course of an intellectual life. The young Antony could meet with nothing but encouragement within the circle of his home. A citizen of Antwerp, wealthy and respected, as was the elder Van Dyck, was sure to be a man of refined tastes and keen appreciation, with knowledge of and feeling for art, if not himself a practical artist.

Antwerp, though the material supremacy of the city had departed, was still the chosen home of that culture, once the spontaneous outcome of national vitality, which adorned it in the time of its utmost prosperity and renown. From the day when the terrible siege of Antwerp terminated with its submission (1585), when the gates were opened to the Duke of Parma, and the city given over to pillage, its political and commercial greatness was no more; but in the lighter graces which make life beautiful it maintained and increased its distance beyond all rivals. A glance at the history of an institution which cannot be left out of sight in narrating the life of an Antwerp painter will illustrate how closely the popular love and reverence for art was bound up with the municipal life of the town.

As early as 1414 we find mention of the existence of a privileged confraternity of artists, enrolled under the protection of the Artist-Evangelist, Saint Luke. In 1434 an ordinance of the magistrates granted certain privileges to the society, and imposed certain regulations on its members. On the 22nd of July, 1442, a decree was issued by the first magistrate of Antwerp, formally incorporating it as the Guild of Saint Luke, naming the various kinds of craftsmen included in it, and fixing its statutes in detail. The preamble of this document recites, that the church-

wardens of Notre Dame had granted a chapel in that church for the use of the members of the guild, who had begun to decorate it richly "in honour of God and of Saint Luke;" but the work had been stopped before completion, as the guild was unwilling to incur great expenses while its legal position was undefined and insecure. The list of the four-and-twenty trades the pursuit of which entitles to membership, has the appearance of a very heterogeneous mixture; but all the occupations enumerated, from that of the painter or sculptor down to the humble labour of typefounders and carpenters, are more or less connected with the decorative arts.

After being established by law on a firm basis, the guild increased rapidly in numbers and importance. It received additional privileges, and was endowed from the revenues of the State. It incorporated some minor societies of a similar character, having for their object the cultivation of rhetoric and the drama. In the contests, dramatic, artistic, and literary, between such associations in different towns, which were a favourite amusement of the Flemings of those days, the Antwerp brotherhood were very frequently the victors. On occasions of public rejoicing in Antwerp, the guild was the life and soul of the festivities: its carpenters and joiners erected the triumphal arches; its carvers and painters adorned them: if the city entertained distinguished guests, its rhetoricians composed and declaimed panegyrics, which, we are informed, were often anything but admirable. The archives of the guild contain accounts of many of these fêtes. The presiding officers of the guild were two, styled Chief and Dean, and chosen annually. The title of Prince was an honorary dignity, sometimes conferred on persons of noble birth

who took an interest in art, and whose countenance might be valuable to the fraternity. The complete list of Chiefs, Deans, and Princes, from 1454 to 1778, is extant, and now preserved at the Antwerp Museum. The registers of the guild, which record the names of all its members, whether masters or students, and which also contain an account of all receipts and expenses, date from 1453, and go down without interruption to the time of the French invasion in 1794. These registers embody a mass of valuable biographical information, and throw light on the career of nearly every artist of any note in Antwerp during the period over which they extend, including the subject of the present memoir. That such an institution was capable of affording the most precious encouragement and guidance to young artists, is manifest. In its widely spread influence upon society, it performed a work of not less value and importance. Embracing within the scope of its association so many classes, with such varied interests, it fostered and instructed the popular interest in the things of art to which its own existence was due, and leavened the whole mass with some measure of taste, refinement, and cultivation. The result of this influence in society is, until the appearance of genius, only to produce an uninteresting level of cultured mediocrity; but when genius appears, it finds the way has been made smooth for it, and a fairer start secured than it generally gets in the vulgar world. Van Dyck's case is in this respect a typical one.

Frans van Dyck, the father of the painter, carried on a profitable business in Antwerp as a manufacturer of silk and woollen stuffs. The business had been well established by the industry of his ancestors, had passed into his hands in a flourishing condition, and gave him the enjoyment of

a secure and sufficient fortune. He was twice married—first to Cornelia Kersboom, and again, in 1590, to Maria Cuypers. The first marriage appears to have been without issue; the second wife bore him twelve children during their sixteen years of wedded life. Antony was the seventh child, born on the date mentioned above, and baptized on the following day in the Cathedral Church of Notre Dame. It is hardly necessary to seek a particular reason for the promptitude with which the new-born infant was made secure within the pale of the Church; but it may be remarked, in passing, that the Van Dyck family was distinguished by peculiar piety, and devotion to the observances of the Catholic religion—characteristics which were not so strikingly apparent in the after life of its most famous scion. One of the brothers of Antony, named Theodore, took holy orders, and became a Canon of the Abbey of Saint Michael, and Pastor of Minderhout. Four of the sisters, Cornelia, Susannah, Elizabeth, and Anne, also embraced a spiritual career; Anne became a Facontine nun, and the other three took the veil in the Convent of the Béguinage.

A story, generally repeated by the elder biographers on the slender authority of an old guide-book, claims a Dutch origin for both parents of the painter,—asserting that they belonged originally to the town of Bois-le-Duc in North Brabant; that Frans van Dyck there practised the art of glass-painting with more reputation than profit; and that, finding his means still further reduced as his art became unfashionable, he changed his residence to Antwerp, for the sake of embarking in a more lucrative enterprise. This account, long accepted as resting on grounds plausible enough, has now been finally

disposed of by direct evidence. A monumental inscription, discovered in the Cathedral at Antwerp, places beyond a doubt the nature of Van Dyck's business, and the fact of its hereditary transmission. Frans van Dyck was certainly neither a Dutchman nor a glass-painter.

But, although there is thus no reason to suppose that Antony's father had much practical knowledge of art, it was otherwise with his mother. Maria Cuypers was in her own way an artist of no mean pretensions. She was celebrated for a rare degree of skill in embroidery; and the productions of her needle were sought after not less for the originality and beauty of their design than for their delicacy and finish in execution. A pleasing anecdote, which calls to mind many an ancient and modern legend about the mothers of great men, pictures her as diligently engaged on the work which was regarded as her masterpiece, while *enceinte* with the child who was to make her name famous for ever in the annals of art. It was a large composition in coloured silks, representing as a central design the subject of Susannah and the Elders, surrounded by a border worked with interlacing boughs and foliage.

A mother's love, guided by sympathy with a kindred power, was quick to discover and rejoice in the signs of precocious genius which speedily became manifest in the youthful Antony. She undertook the direction of his studies from a very early age, and continued to watch over the development of his splendid gifts until a too early death deprived him of her loving and able instruction. She died on the 17th of April, 1607, when Antony was just eight years old. By this time it was abundantly evident that the boy was possessed of faculties much above the common. His father, far from unwilling that his son

should devote himself to a career which reckoned among its votaries many of the most illustrious men of their native city, made careful provision for the continuance of his artistic studies. Two years more were spent in overcoming by assiduous practice all the difficulties of a beginner. At the age of ten Van Dyck had mastered the rudiments of art, and was in a condition to profit by the more advanced discipline in the studio of a painter of eminence.

Hendrik van Balen was the master selected. He was an historical painter of great merit, and had studied in his youth under Adam van Noort, a man of genius and skill, whose dissolute habits alone prevented his attaining to a position of the highest eminence. Van Noort's school produced several illustrious painters; besides Van Balen, the great Rubens himself, Jordaens, Sebastian Vranck, and others, were among his pupils. From his tuition, Van Balen proceeded to Italy, where he spent several years in assiduously studying the great examples of Italian art, and at the same time producing many original pictures. On his return to Antwerp he obtained an immediate and signal success; the demand of the public for his works, and of students for his tuition, was greater than his time could supply. His tastes led him especially to the illustration of classical mythology; Ovid's Metamorphoses contained his favourite repertory of subjects. His other works were mostly taken from sacred history. His chief care was bestowed upon the figure-painting, the landscapes being generally executed by another hand. The most eminent of his many pupils, after Van Dyck, was Snyders.

Van Dyck entered the studio of Van Balen, according to the registers of the Guild, in 1609. Young as he was, he

quickly surpassed all his compeers. As his knowledge and powers increased, he came under the sway of that brilliant influence which turned the eyes of all the new generation of artists towards the rising star of Rubens. That great painter had returned from Italy in the zenith of his powers, and stepped at once into a place of undisputed pre-eminence among the painters of Antwerp. Van Dyck, already conscious that his allegiance was due to supreme excellence alone, strove eagerly to obtain the favour of admission among the illustrious master's disciples. His uncommon abilities attracted the favourable notice of Rubens, and his desire was easily granted. The change of masters took place after he had spent about five years in Van Balen's studio, and, consequently, when he was between fifteen and sixteen years of age.

In this new field of study the path to supremacy among his associates was as easily mounted as before. Van Dyck soon became the first and favourite pupil. The esteem in which his skill was held is witnessed by the fact that Rubens chose him for the task of preparing sketches of his famous pictures for the engraver to work from. This is a singular mark of confidence in so young a pupil. Work of this kind must fall short of perfection, not only if it fails to reproduce the form of the original with absolute mechanical exactness, but also if the copyist is lacking in that subtle sympathy with the spirit of his model which makes him more than the imitator—the interpreter of his work. Among the pictures on which Van Dyck was thus employed is mentioned the fine *Battle of the Amazons*, which Lucas Vorsterman engraved.

There is a well-known anecdote, which also serves to indicate the high degree of excellence and facility in

workmanship to which Van Dyck had now attained. It was the daily habit of Rubens, after the morning's work was finished, to take a long ride into the country for exercise. The key of his studio, which was closed during his absence, was entrusted to the care of an old female servant named Valveken. This worthy dame was not always proof against the blandishments or perhaps the bribes of the students, who sought and frequently obtained admission to the studio during prohibited hours, in order to observe at their leisure the method of the master in his unfinished work. One day, a number of the young men being assembled there, some rough play began, and one of them, Diepenbeck, was pushed against a newly painted picture, standing on the easel with its colours not yet dry. The throat and chin of the principal figure were effaced. General consternation ensued. At last a bold spirit, Jan van Hoeck, offered a desperate suggestion. "There are," said he, "three hours of daylight still left us. We must do our best to repair the damage, and, if possible, avoid discovery." He ended by proposing Van Dyck as the fittest to undertake the task. Van Dyck with some trepidation consented. He set to work, and before evening completed a faithful restoration of the destroyed part, which satisfied his friends so well that they resolved to take the chance of its deceiving the master. When the next morning came, Rubens scrutinised the picture closely, but with evident complacency. "This throat and chin," he remarked to his quaking pupils, "is by no means the worst piece of painting that I did yesterday." Further examination enabled him to detect the touch of a strange hand; but, on obtaining a confession of the whole incident, he was so pleased with the skill of the deception that he

readily forgave all concerned in the audacious escapade, and in the infringement of his rules which brought it about. The story may or may not be true; it is, at any rate, characteristic, and a tradition of this kind is almost certainly based on actual occurrences; but some biographers, with a taste for solid facts, have been very unlucky in their attempts to determine the identity of the picture which figures in it. One considers that the accident happened to the figure of the Magdalen in the celebrated *Descent from the Cross;* but this picture was finished and sold in 1612, when Van Dyck was still under the tuition of Van Balen. Another had the picture of *Saint Sebastian*, in the Church of Saint Augustine, pointed out to him as the one in question; but it is equally certain that this was not painted till 1628, when Van Dyck had left his student days far behind.

On the 11th of February, 1618, Van Dyck was enrolled as a master in the registers of the Guild of Saint Luke. The honour is said to be unprecedented in the case of a painter who had not yet completed his nineteenth year. In the same year he joined an association for mutual aid which had been founded by the artists of Antwerp. His success was now attested by evidence more unmistakeable than any amount of praise; he sold his pictures, and sold them well. The *Christ bearing the Cross*, which is still to be seen in the Church of the Dominicans, is the most memorable work executed by him at this date. He also painted some admired portraits; one of these, representing Rubens, Lucas Vorsterman the engraver, and two other artists, was formerly in the possession of Sir Joshua Reynolds.

In 1620 the Jesuits of Antwerp contracted with Rubens

for the decoration of their church. The agreement, signed on the 29th of March, stipulated for thirty-nine pictures, to be executed in the first place by his best pupils, and afterwards retouched and perfected by his own hand. Van Dyck alone among the pupils is mentioned by name. The latest German biographer, Professor Lemcke, attempts to diminish the significance of this as a testimony to his increasing fame, by pointing out that the Jesuits' preference for Van Dyck might probably be the effect of gratitude for the devotion of his pious family to the interests of religion. The cavil seems rather far-fetched; the clergy, at any rate the Jesuit clergy, have not generally had the reputation of being much swayed by sentiment in matters of business; and it is unlikely that the insertion of such a clause in the contract would proceed from any other motive than a desire to secure the highest possible excellence in the work for which they were to pay.

Another interesting document, of little later date, is open to no such objection, and affords undeniable proof of the public esteem in which the young artist was now held. This is a paragraph at the end of a long letter written from Antwerp, dated the 17th of July, 1620, and addressed to the Earl of Arundel by some person unknown, who uses the Italian language, and is conjectured to have been an agent of that nobleman—one of many employed by him in his munificent patronage of the arts. The letter is principally concerned with certain pictures commissioned by the Earl, on which Rubens was at the time engaged; it ends as follows (the translation is taken from Mr. Carpenter's valuable book, where the original is also reprinted):

"Van Dyck lives with Rubens; and his works are

beginning to be scarcely less esteemed than those of his master. He is a young man of one-and-twenty; his parents are persons of considerable property in this city; and it will be difficult to induce him to remove, especially as he must perceive the rapid fortune which Rubens is amassing."

The advice of Rubens was now that his pupil should proceed to Italy, and put the finishing touch to his training by the study of the unrivalled art of the great Italian masters. At the same time he counselled him to make portrait painting his special pursuit, and to devote his best energies to that department, paying less attention to historical and sacred art. The benefit that Rubens himself had derived from the study on the spot of the great Venetian colourists proves the sincerity—the good which Van Dyck undoubtedly got from following it proves the soundness—of the first of these pieces of advice; the whole of Van Dyck's subsequent career confirms the wisdom and genuine insight of the second. Yet Rubens has been accused of having been moved simply by jealousy in giving both. It is said that he not only feared the rivalry of Van Dyck as an artist in the particular line which he followed himself, but had also been made uneasy by the attentions which the handsome young pupil paid to his wife Isabella, and so had a double motive for wishing to get him out of Antwerp. The latter half of the story is highly improbable, for Isabella was a stout middle-aged lady, gifted with discretion at least equal to her personal charms. It is also quite inconsistent with what we know of the fine and generous character of Rubens, to impute to him envy of the talents of any brother artist. An equally spiteful and equally absurd account has been given of his conduct

to Jacob Jordaens: having obtained for that painter, when young, the opportunity of doing some important work in distemper, he was accused of laying a scheme to weaken his vigour as a colourist when he should return to the use of oils. As a matter of fact, the practice of Rubens was exactly the opposite; he never lost an opportunity of encouraging and assisting a promising aspirant. Professor Lemcke, in commenting on the question, again seems disposed to look on the darker side of things, and gloomily hints that in these old stories there is always a kernel of truth.

The proposed journey to Italy was postponed in consequence of an invitation to visit the English Court. In all probability this proceeded from the Earl of Arundel, who had been led by his correspondence with agents and friends abroad to take a strong interest in Van Dyck. One friend with whom the Earl held frequent communication was Sir Dudley Carleton, a connoisseur like himself, then stationed as British Ambassador at the Hague. Carleton had often assisted the Earl in the purchase of pictures and in his dealings with foreign artists; he was now watching with interest the movements of Van Dyck, and perhaps had a share in inducing him to go to England. A letter from Sir Tobie Matthew to Carleton, dated the 25th of November, 1620, informs him of Van Dyck's arrival in London, and says that a pension of £100 a year had been granted to him by the King. There seems to be no official record of this pension, which we should expect to find if it had really been granted, or at least if it had ever been paid. Perhaps Van Dyck's departure, much earlier than had been at first contemplated, forfeited the fruits of the King's liberality before the first instalment became due.

Very little indeed is known about the events of this short visit. Mr. Carpenter was the first to print the following interesting document relating to it. It is an entry in the Order Books of the Exchequer:

Jovis xxvi of February 1620–1
By order dated xvi of Febr 1620

Anthony Vandike in reward for Service	To Anthony Vandike the some of one hundred pounds by way of reward for speciall service by him pformed for his Ma^tie^ without accompt imprest or other charge to be sett uppon him for the same or for anie part thereof

The phrase *special service* need not be regarded as having much significance. It might have been used of a merely gratuitous present. What is more probable is that the £100 was payment for a portrait of the King. There is, in the Royal Collection at Windsor Castle, a portrait of James I., always attributed to Van Dyck; but formerly accounted for, in ignorance of the fact that the painter was in England during the lifetime of that Sovereign, by the supposition that it was painted by Charles's command from materials left by some inferior artist. The interest attaching to this picture is much heightened by the knowledge that in all likelihood it was painted from the life, and was among the first of Van Dyck's English portraits—possibly the very first in that great series of lasting records of princes, nobles, statesmen, scholars, soldiers, and fair women, which stand in dozens of palaces and mansions up and down the land among the most precious heirlooms of the English aristocracy. Among the various portraits of the Earl of Arundel there is one (the one engraved by Hollar of the Earl in armour holding a bâton in the right

hand) in which the apparent age of the sitter leads to the conclusion that it also must have been painted at this time. These conjectures are all that can be told of what Van Dyck did in England. The date of his departure is ascertained by this entry in the Register Books of the Privy Council:

28 *Feb.* 1620–1

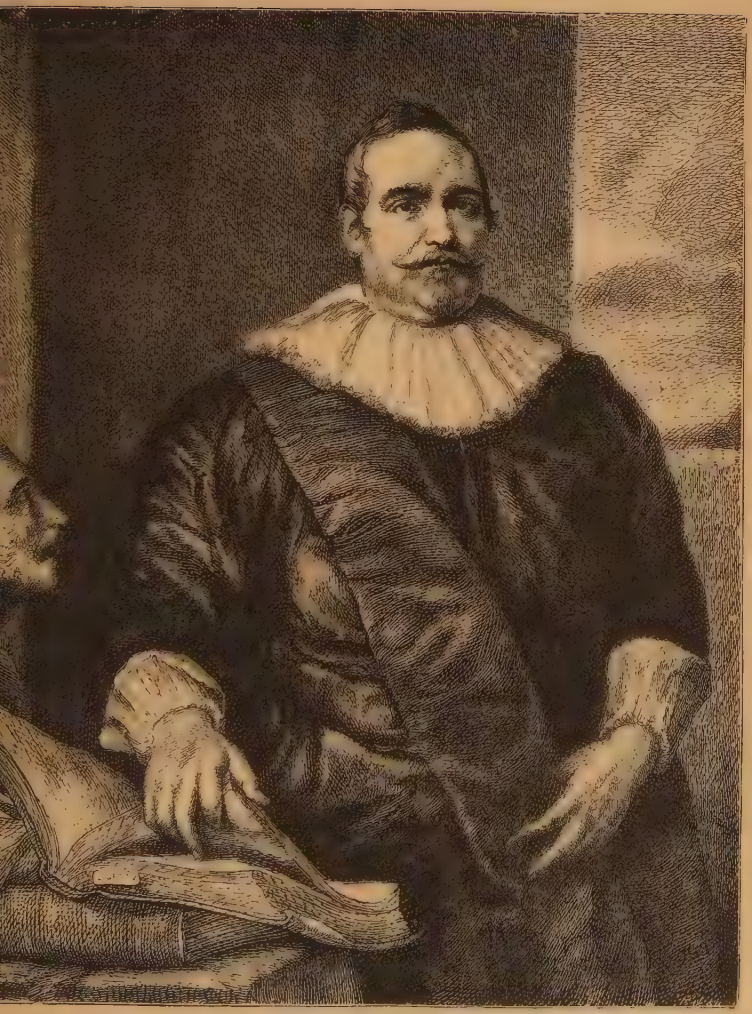
Lord Steward Lord Chamberlien Lord Arundell & Bp. Winton. Mr. Secr. Calvert M^{r} of the Wards	A passe for Anthonie van Dyck gent his Ma^{ties} servaunt to travaile for 8 months he havinge obtayned his Ma^{ties} leave in that behalf As was sygnifyed by the E of Arundell

There are two points of perplexity in this document. Why should Van Dyck be named "his Majesty's servant?" He was not even a British subject. And why does his leave only extend over eight months? He did not in fact visit England again for more than eight years, and it does not appear that he left in 1621 with any intention of returning. It is plausibly suggested that he may have held some honorary office in the court of James, obtained by the interest of the Earl of Arundel; and this conjecture may perhaps be taken in connection with Sir Tobie Matthew's story of his having received a pension. As to the limitation of the period of absence, Professor Lemcke offers an explanation which is both ingenious and probable. A journey into Holland, on the invitation of Frederick of Nassau, Prince of Orange, which was formerly thought to have taken place after the artist's return from Italy, is now proved, by comparison of the dates of certain portraits, to have closely followed the English visit; Van Dyck was certainly painting at the Hague in 1622. Now the twelve

years' truce between Spain and the United Provinces expired in April 1621, and hostilities were immediately recommenced. Belgium being at that time, under the independent rule of the Archduchess Isabella and her husband, intimately connected with the Spanish Crown, was regarded with no friendly feeling by the Dutch. A Belgian subject travelling in Holland ran the risk of being molested. Lemcke accordingly connects the pass given to the painter with his Dutch journey, and supposes it to have been granted to him in order that he might travel in safety as a servant of James I., under the protection of a British passport.

During his residence at the Hague, Van Dyck painted several portraits; the Prince and Princess of Orange with their family, Christian Duke of Brunswick, Ernest Count of Mansfeld, and many other persons of renown. A scarf which covers the Duke of Brunswick's armour on the left side in this portrait, was placed there to conceal the loss of his left arm, shot off recently at the Battle of Fleurus.

Van Dyck's visit to Frans Hals must have occurred at this time, as he passed on his way to or from the Hague through Haarlem, where the latter artist lived. Hals was, as usual, not at home when the visitor arrived. Van Dyck, rather cruelly counting on some amusement to be got out of the known eccentricities of his brother artist, suppressed his name, and announced himself as a wealthy stranger and a patron. Hals was fetched in all haste from the tavern where he was infallibly to be found, rejoicing in the society of Bacchanalian rustics. The stranger wanted to sit for his portrait, but had only two hours to spare. Canvas, colours, brushes, were ready in an instant, and Hals fell upon the work with his wonted impetuosity.



SYNDIC MEERSTRATEN.

From the painting by Van Dyck, in the Cassel Gallery.

The two hours were not quite gone before the picture was ready for the sitter's inspection. He praised it highly, and professed an astonishment not altogether feigned at the speed of its execution. "But," said he, "painting is doubtless an easier thing than I thought. Let us change places, and see what I can do." They changed places. Hals soon saw that the man before him was no stranger to the tools he was handling. In vain he speculated who it could be. But when the second picture was finished, in still less time than the first, and proved to be not inferior in merit, the mystery was solved. Hals rushed at his guest, and clasped him round the neck in a fraternal hug. "The man who can do that," he cried, "must be either Van Dyck or the Devil!"

It is stated, but on slight authority, that Van Dyck on leaving Holland went for a short time to Paris, invited by Richelieu. Whether this visit really took place or not, no certain record of it exists. Rubens was also in Paris about this time, engaged on the great series of paintings ordered by Marie de Medicis for the decoration of the gallery of the Luxembourg.

Towards the end of 1622 the artist was recalled to Antwerp by the tidings of his father's mortal illness, and arrived just in time to receive his last words. Frans van Dyck died on the 1st of December. On his death-bed he exacted from his son a promise to paint a picture for the chapel of the Dominican Sisters, whose unremitting care and kindness had attended him throughout his illness. This debt of gratitude was not redeemed until seven years afterwards. Van Dyck then painted the great *Crucifixion*, which remained in their church till 1785. It was then sold for 6000 florins to the Academy of Antwerp, which still

possesses it. Beneath the cross he introduced the figures of Saint Dominic, the founder of their order, and Saint Catherine of Siena, the mystic bride of Christ. At the foot of the cross stands a great stone bearing an inscription in memory of the artist's father:

Ne patris sui manibus terra gravis esset hoc saxum cruci advolvebat et huic loco donabat Antonius van Dyck.

A child-angel leans upon the stone, holding in his hand a torch reversed and well-nigh extinguished. Saint Catherine, crowned with thorns, and in an agony of tears, clasps the Saviour's feet. Dominic stands a little aside, with upturned face and extended arms, seeming to cry out an impassioned appeal against the crime. Between the saints, in their bitter grief and horror, the angel is calm, and even joyful; though one hand holds downwards the failing torch of life, with the other he points upwards at the dying Lord, the consummation of whose pain is yet the perfection of His victory. From the clouds above a little group of pitying angels watch the scene. It is a picture that rises to sublimity of conception; one of many such proofs that the painter's deliberate choice of portraiture did not arise from failure, or fear of failure, in a more ambitious line.

This picture was not painted, as was said above, until 1629. Meanwhile, almost immediately after the death of his father, Van Dyck resolved to undertake the journey to Italy which Rubens had advised, and which he was contemplating before the tempting invitations from the courts of England, Holland, and perhaps France, drew him aside from his purpose. He took leave of his master and friend with cordiality on both sides. They interchanged handsome presents. Van Dyck gave Rubens

JACOB VAN DER BOCHT.

three pictures from his own hand; a portrait of Rubens' wife Isabella, an *Ecce Homo*, and a *Christ seized upon the Mount of Olives*. The last was a spirited night scene, lit up with the glare of torches. It had thenceforth the place of honour in the chief room of Rubens' house, and no visitor was allowed to depart without learning to appreciate its merits and share the owner's admiration. Rubens chose the finest horse in his stable as a gift to Van Dyck in return, and sped him on his journey. This was again interrupted, almost on the threshold, by a counter-attraction. But the romantic episode of Saventhem deserves a fresh chapter.

CHAPTER II.

ITALIAN JOURNEY—FIVE YEARS' RESIDENCE IN ANTWERP.

1623–1632.

STARTING on his southward journey, Van Dyck passed through Brussels, and rode towards Louvain. But he had not ridden far before he turned aside from his route, moved by a stronger attraction than the enthusiasm of study or the desire for fame. He had succumbed to love, and must linger by the side of his charmer. Young, ardent, and handsome, Van Dyck was made of inflammable material, soon kindled by passion, and well fitted to inspire passion in return. The spark fell upon the tinder. For the time, the advice of his master, the wishes of his friends, the promptings of his own ambition, were alike unheeded; although, as we shall see, the lover could not quite eliminate the artist.

About five miles from Brussels, a little to the left of the high road, lay the secluded hamlet of Saventhem. It was the dwelling-place of a young and beautiful girl, Anna van Ophem by name, of whom we know scarcely anything besides her name, and that she was young and beautiful. She held a curious office at the court, as Mistress of the Infanta Isabella's hounds; but what was the nature of her duties, and what the social position they implied, is

unknown. Some years later, when their youthful romance had died a natural death, Van Dyck painted his early love surrounded by her canine charges. The picture, a large one, with each animal's name inscribed beneath his portrait, was seen by Mensaert, in 1763, at the Castle of Tervueren, near Brussels.

Anna van Ophem, then, had ensnared the susceptible painter's heart with meshes strong enough to draw him aside from the path of interest and, one might almost say, of duty. He must have spent several months in this rustic retreat; the time, however, was not altogether wasted, even from an artistic point of view, for two admirable pictures, painted at his mistress's request for the parish church of Saventhem, were produced during his sojourn. M. Michiels, in his excellent biography of Van Dyck, draws upon his imagination for the romantic details of the courtship, and bravely indeed does Pegasus soar away with the learned Frenchman. He describes how the lover approaches over the pastures, passes up the brook side, and knocks at Anna's door. She appears, looking more beautiful than ever; and, as he urges his suit, cannot find it in her heart to be cruel. "In this poetic retreat—where nothing was heard but the uniform note of the titmouse and the tuneful melodies of the nightingale, where the sun shone only upon gracious landscapes, where the light of the moon streamed like a shining fluid upon the foliage of weeping willows—all counselled love, all breathed of tenderness, the balmy scent of the meadows, and the silence of the plain. Van Dyck thought no more of pressing on his journey; he turned to grass the steed he had from Rubens, and wandered along the slopes of the hillsides, beneath the bashful shades,

among the meadow flowers, with his lovely mistress. When Nature, so often thwarted, has joined two sympathetic souls, two hearts made for one another, she seems to rejoice in their enchantment. She drinks, as they do, from the magic cup; she surrounds them with illusions that make herself more fair!"

Rubens learned with little patience how his pupil was dreaming away his time of opportunities. Remonstrances from a distance were of no avail; at last he sent the Chevalier Nanni, also bound for Italy, in hopes that Van Dyck might be persuaded to accompany him. This intrusion from the outer world broke the spell. Van Dyck took a hasty leave of his mistress, and resolutely set his face towards the south.

So far the old story. But the Ithuriel spear of German criticism has made sad havoc with its poetry. Professor Lemcke sets to work in a spirit of coldblooded rationalism to clear up the truth about those glowing tropes of M. Michiels; and the result is as irritating to the lover of the picturesque as it is creditable to the historian's acumen. For suppose that Van Dyck wished to go to Italy with Nanni, and that Nanni kept him waiting; that in the meantime he accepted from the Archduchess a commission to paint her pack of hounds with its fair custodian, and went to Saventhem to execute it; that having still time to spare he undertook two pictures for the parish church, and possibly amused himself with a little flirtation in the intervals of business, until Nanni should appear. What version of the story could be more probable, and what more ruthlessly prosaic?

The two Saventhem pictures were certainly not an offering inspired by love alone, as the artist's receipt has

been discovered for 200 florins, the price of one of them. The subject of this was *Saint Martin dividing his cloak with two Beggars*. The Saint is represented by the figure of Van Dyck himself upon the horse that Rubens gave him. The other picture was a *Holy Family*, in which Anna and her parents are said to have been the models for the Virgin and two attendant saints. Both pictures are remarkably fine examples of the master's earlier manner. They have always been regarded with peculiar pride and affection by the inhabitants of Saventhem; an affection owing perhaps as much to the sentimental associations with which tradition has invested them as to their intrinsic value. This feeling in conflict with the envy of connoisseurs, inspired, doubtless, by the latter cause alone, has brought about more than one exciting episode in local history. About the year 1750 the parish authorities took upon themselves, without the consent of the inhabitants or of the Count of Konigseck, seigneur of the district, to sell the *Saint Martin* to one Gerard Hoet, a collector at the Hague, for 4000 florins. As soon as Hoet began to remove his purchase, the villagers rose in a body, armed with implements of husbandry, surrounded the church, and forced his workmen to replace the painting. Hoet only escaped personal maltreatment by scrambling through a hedge into the priest's back garden, and taking to flight across the fields to Brussels. A more successful raid was made by a French detachment, which occupied Saventhem in 1806, under the command of Lieutenant Barbier Valbone. This officer, himself a skilful portrait painter and a competent critic, represented to the home government the value of the same picture, and received instructions to transport it to the Louvre. Again the peasants made a stout resistance, and

reinforcements had to be summoned from Brussels to overcome it. The picture was carried off, and remained in Paris until 1815, when it was restored by order of the victorious Allies. It has since passed safely through a third adventure of the same kind. About the middle of the present century a rich American bribed a small gang of thieves with the promise of 100,000 francs to attempt its removal. They broke into the church by night, and were discovered, just in time, through the barking of a dog. The thieves got clear away, but the picture was happily saved. Since that time a watchman has been stationed in the church every night. The companion picture, the *Holy Family*, was, according to Mensaert, cut up into sacks for grain by the foragers of the French army; but this appears to be a mistake. M. Mols asserts that it still hangs over the altar of the Virgin, in Saventhem Church.

We hear no more of Van Dyck before his arrival in Italy. Even the route by which he travelled is unknown. His first destination was Venice. Here, in the midst of the noblest productions of the first school of art in the world, his time was almost wholly engrossed by study and practice. Sketch-books remain to attest the severity of his self-discipline, crowded with memoranda from the treasures of Venetian galleries. The great masters of colour were assiduously copied, Titian above all, Paul Veronese, Giorgione, and Bellini. Especially the portraits of Titian confirmed Van Dyck in the knowledge of his own true vocation. Titian in portrait reached perhaps as near perfection as is possible for man; after him the second place belongs, unless our own Sir Joshua be permitted to dispute it, to no one but Van Dyck. Withal he is no mere imitator of the Venetians; aided by the study of

their method, informed by the possession of their secret, he still rests upon native genius his true title to renown. He differs from Titian in portrait, as he differs from Rubens in historical painting; not with the difference between pupil and teacher, follower and leader, but with that which must exist between a great, and an even greater, master.

Hard study and the pursuit of pleasure, which, to one of Van Dyck's ardent temperament and keen capacity for enjoying life becomes a necessity of existence, left little space for original and paying work. Funds ran short, and the artist was confronted with the necessity of finding some more immediately profitable employment. In this strait he bethought himself of the hearty welcome which, nearly fifteen years ago, Rubens had received among the merchant princes of Genoa. Counting on as warm a greeting, he set out from Venice, and on arriving at Genoa was not disappointed with his reception. His fame had preceded him; his merits found ready and enthusiastic appreciation; honour and riches poured in upon him in a crowd of commissions from the noblest and wealthiest families of the city. Illustrious scions of the magnificent houses of Balbi, Spinola, Raggi, Pallavicino, Brignole, Durazzo, competed for the honour of sitting to the young Flemish painter for portraits which are still the pride of the Genoese galleries. Among the most celebrated are two noble equestrian portraits of Antonio Giulio Brignole and Giovanni Paolo Balbi; Pallavicino in his robes of office as ambassador at the Papal Court; Spinola in white armour; and a portrait, accounted the finest in Genoa, of a Marchioness of Durazzo, seated in a dress of yellow silk, between two daughters, robed in blue and gold.

One of our engravings is taken from a portrait still at Genoa. The *Marchioness of Brignole* hangs in the Brignole Palace. It is a full length standing figure, dressed in blue silk embroidered with gold, with pearls among the dark hair. The face, seen in three-quarter view, indicates about three and twenty as the lady's probable age. By her side stands a chair covered with scarlet cloth; a parrot is perched on the chair.

The well-known *White Boy* in the Durazzo Palace, represents a child of that family, about eight years of age, in a dress of white satin. He stands leaning his right arm on the back of a chair; the left hand holds a gold chain hung round his neck. On the chair is a parrot; at the boy's feet a monkey busy with some fruit.

A few classical and sacred pictures were also painted at Genoa. One was a *Christ*, judged worthy to hang in the Balbi Palace as companion to another rendering of the same subject by Correggio. The Brignole Palace contains a picture of *The Tribute Money*, bearing strong marks of the influence of Titian. A *Virgin and Child*, and a *Coriolanus*, were at the same time painted for the Durazzo family.

In the course of the year 1623 Van Dyck left Genoa for Rome, where he resided nearly two years. He was, at first, a guest in the house of Cardinal Bentivoglio, the historian and diplomatist, who had been Papal Nuncio at the court of Brussels, and was now the great patron of Flemish artists in Rome. One result of this visit was the superb portrait of the Cardinal now in the Pitti Palace at Florence; a masterpiece, perfect in truth of delineation, glowing with the rich harmonious colours of the Venetians, instinct with vivid insight into the characteristics of the

LA MARCHESA ADORNO DI BRIGNOLI.

From the painting by Van Dyck, in the Palazzo Brignoli, at Genoa.

sitter. A *Crucifixion* was also painted for the Cardinal; and, about the same time, an *Ascension* and an *Adoration of the Magi*, both commissions from the Pope, which are still at Monte Cavallo. The noble families of Braschi, Colonna, Corsini, and others, commissioned Van Dyck for portraits. There is a striking picture, now at Petworth, of Sir Robert Shirley and his lady, in oriental costume. This, too, was painted during the artist's residence in Rome. Shirley, an Englishman who had married a Persian lady of noble birth, had been sent on a mission to the Court of Pope Gregory XV., to solicit aid for the Shah against the Turks.

Now that his purse was full again, Van Dyck's profuse habits and carelessness about expenditure attracted attention even among the luxurious Romans, and earned for him the sobriquet of *il pittore cavalieresco*. The refinement of his person and style of living formed a strong contrast to the manners of a majority of his fellow-countrymen abroad. The Flemish or Dutch art student was too often a debauched and disreputable fellow, who found his ideal of felicity in a tavern pot, a pipe of tobacco, and the caresses of a tipsy courtesan. Not the strongest claims of co-nationality could have induced the elegant Van Dyck to become a partner in these boorish orgies, and it is possible that some of his compatriots had good reason to imagine themselves slighted. The sense of being at once eclipsed and despised by this fastidious rival aroused all the malignity of the pettiest spirits among them. It is even said that the slanders they industriously circulated drove Van Dyck from Rome; though it is difficult to believe that his reputation could then be so seriously injured by the disparagement of envious obscurity. Be that as it may, the

painter quitted Rome, intending to return to Genoa. He made a short stay in Florence, where his friend Justus Sustermans held the position of court painter. The portrait of Sustermans, painted without doubt at this time, was also etched by Van Dyck, and is included in the collection known as the *Centum Icones*. After leaving Florence, Van Dyck happened to fall in with the Countess of Arundel, then travelling in Italy with her two sons. The painter, bearing in grateful memory the friendly assistance given him by the Earl during his stay in England, gladly turned to accompany the party as far as Turin, but resisted a pressing invitation to return with them to England. He made little stay in Turin; and after paying hurried visits to Milan, Brescia, and some other cities, went direct to Genoa. There he was sure not only of public appreciation, but of the warmest welcome from personal friends. Among these was a painter, also a native of Antwerp, Cornelius de Wael by name, in whose house Van Dyck stayed during the present visit. It was but a short one, for a tempting opportunity presented itself of extending his travels to Sicily. A vessel was about to start for Palermo; the Chevalier Nanni, who had accompanied him from Saventhem across the Alps, was going there; Van Dyck resolved to sail with him.

His reception in Sicily was flattering enough. The most remarkable portraits which he painted were those of the Viceroy, Prince Philibert of Savoy, and of the celebrated Sofonisba Anguissola. This distinguished lady, one of the few first-rate artists that her sex has produced, was then in her ninety-second year, and perfectly blind, but in full possession of her rare intellectual powers. Her favourite topic of conversation was the art to which

her life had been devoted; and Van Dyck was afterwards accustomed to declare that he had learned more about portrait painting from the talk of a blind woman than from the study of the greatest masterpieces.

The pleasant Sicilian sojourn was cut short too soon by a virulent outbreak of the plague. The Viceroy was among the first victims struck down by it. Van Dyck avoided the danger by an immediate return to Genoa. After again residing for a short time in that city, he took a homeward course, and arrived in Antwerp about the end of 1626.

Although returning with all the prestige of a great success in Italy, the head-quarters of his art, he found it hard at first to force his way into public favour in his native city. Like the full moon among the stars, the renown of Rubens extinguished every lesser light. The populace, dazzled by his glory, would hardly allow any distinctions of merit among his confessed inferiors. Master and tyro were confused in one class, and Van Dyck found that he had for a time to struggle like an unknown man. The story goes that walking one day with the elder Teniers in the street, he pointed out a fat brewer as the only patron he had found. The brewer came to treat for a portrait, but ridiculed the exorbitant demand of two pistoles as the price; and, when he found the artist could not be beaten down, angrily withdrew the commission. Encouragement came however at length, and from the very quarter where the difficulty originated. Rubens heard of the hard case his friend and pupil was in, and eagerly embraced the opportunity of serving him. He paid him a visit, exhorted him to fortitude and perseverance, and finished by buying up every completed pic-

ture in his studio. But what, after all, most materially helped his advancement, was the departure of Rubens on a diplomatic mission from the Infanta Isabella to the courts of Madrid and London. This left a fair field for secondary merit, and Van Dyck, who easily surpassed all contemporaries, except the absent master, began to be sought after.

The first considerable picture painted after the return from Italy appears to have been the altarpiece of a chapel in Notre Dame, which was appropriated to the Confraternity of the Virgin, at Termonde. The subject was the *Adoration of the Shepherds.* A member of the Confraternity had treated with the artist for the picture, and the price agreed upon was 400 florins. But the congregation, on viewing their purchase, considered this sum excessive, and declined to carry out the bargain. Van Dyck, in his impecunious state, counted himself lucky in being able to induce the individual with whom he originally contracted to take the burden on his own shoulders, on condition of having his portrait painted gratuitously. The two pictures remained in this person's possession until he died. He left the *Adoration of the Shepherds* by will to the Chapel, and his heirs retained the portrait, which soon became worth many times the sum paid to the artist for both.

In 1628 one of the brothers of the Augustine monastery, Van der Meeren by name, obtained for Van Dyck an order for an altarpiece in their chapel. This picture, representing *Saint Augustine in Ecstasy*, is a noble work, and would be finer still if its effect had not been sadly marred by the interference of the monks. The figure of the Saint, robed in white, and supported by angels, formed a central mass

of light. The artist had not considered that the black habit is a distinguishing mark of the Augustine order; he was compelled to change the colour, and sacrifice the harmony of his design. For this reason the painting should not be judged without a comparison of the fine engraving by Pieter de Jode, or the exquisite sketch *en grisaille* from which that engraving was made; in neither of these does the defect appear. Two portraits are introduced into this picture; the kneeling monk, and the figure of Saint Monica in the foreground, are respectively likenesses of the painter's friend Van der Meeren, and his sister Susannah, the Béguine nun.

In the case of the Augustines there was again a difficulty about payment. Van Dyck had to present them with a second picture, a small *Christ*, before he could obtain his due. He then received 600 florins; a century later the convent sold the smaller picture for considerably more than this sum. The purchase of the *Saint Augustine* is recorded on the convent registers:

1628. *Hoc anno procurata est pictura admodum elegans, sancti Augustini in extasi contemplantis divina attributa, a domino Van Dyck depicta. Constitit* 600 *florenis.*

Demands for Van Dyck's works now began to come in thick and fast. It is hopeless to attempt a chronological account of his proceedings during the five years spent in his native country before he took up a permanent abode in England. A mere enumeration of his principal achievements must suffice.

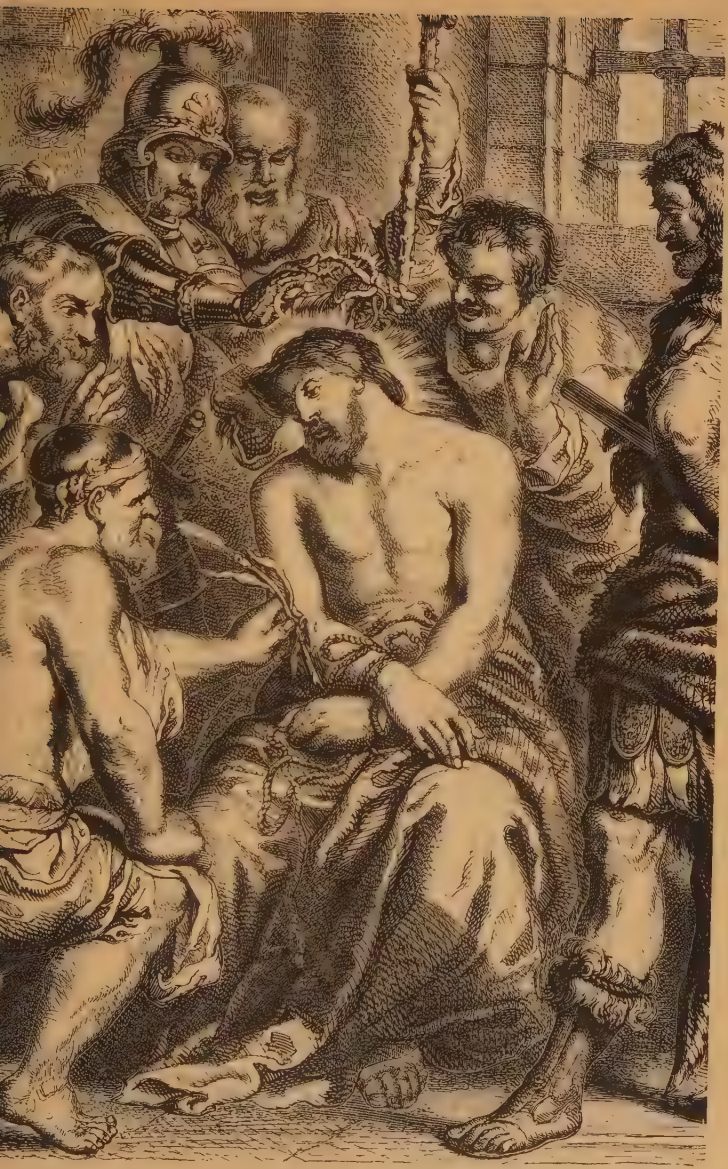
The *Crucifixion*, painted for the church of the Récollets at Mechlin, but now transferred to the cathedral of that city, has extorted the following warm expression of praise from the sober judgment of Sir Joshua Reynolds:

"This picture on the whole may be considered as one of the first pictures in the world, and gives the highest idea of Van Dyck's power; it shows that he had truly a genius for history painting, if it had not been taken off by portraits."

A picture of the same subject, in the church of Saint Michael at Ghent, is somewhat similar to the above in treatment. It is now irreparably injured by unskilful cleaning, but enough remains to show that it must have been a glorious painting. The figure of the Virgin Mother, in particular, could hardly be surpassed for its pathetic rendering.

Two of our engravings are from pictures of this period. The *Marriage of Saint Catherine*, reproduced after the engraving by Bolswert, was formerly in the Church of the Récollets, at Antwerp. It is a composition full of exquisite grace and tenderness. The Virgin Mother, seated beneath the shade, keeps her loving gaze fixed on the Holy Babe upon her knees. Saint Catherine, by their side, bends forward in adoration; her hands, one of which holds a palm-branch, are crossed upon her breast.

To Bolswert we also owe a fine engraving of the grand *Ecce Homo* of the Potsdam Gallery. In a strong stone dungeon seven tormentors surround the bound and patient Christ. A soldier in full armour is about to put the crown of thorns upon His head. Another, kneeling in mock reverence, proffers the reed-sceptre. A knave behind the Saviour, grinning maliciously, lifts one hand to buffet Him, while with the other he slily pulls His hair. All the seven are splendid types of animal vigour of the coarser kind; only their faces are deformed with the hateful impress of scorn and cruelty. The kneeling soldier's back



CHRIST CROWNED WITH THORNS.
[ECCE HOMO.]

is finely articulated; too finely indeed, for, irresistibly suggesting that it was intended as a *tour de force*, it endangers the true end of noble art by distracting the spectator's attention from the motive of the picture to the details of its execution.

The dean and canons of Courtray secured the services of Van Dyck for the magnificent *Raising of the Cross* which still hangs in the church of Saint Martin. An amusing anecdote concerning this picture has been long repeated, but is almost certainly without foundation in fact. The chapter, it is said, ignorantly and insultingly condemned the picture before it had been set in the position for which its effect was calculated. The workmen employed to place it, sympathising with the artist's mortification, although they dared not dispute the august judgment of the ecclesiastics, cheered him with the suggestion that it was a good large piece of canvas, and would cut up into famous window-blinds. Unfortunately for the story a letter is in existence, addressed by Van Dyck to a M. Braye, one of the canons, acknowledging the receipt of 600 florins as the price of the picture, and of a present of a dozen wafer cakes (a Courtray speciality). In this letter Van Dyck also warmly expresses his pleasure at the satisfaction which his work has given to the dean and the other canons, and promises to grant a favour requested by M. Braye, by placing the sketch for it in his possession.

Space will not allow more than a passing mention of other celebrated paintings of this period. A second *Marriage of Saint Catherine*, equal, if not superior, in beauty to the one above described, passed in 1820 into the possession of the English king, and is now at Buckingham

Palace. The *Mystic Marriage of the Monk Hermann Joseph*, in which the Virgin descends from heaven to give her hand as the reward of his life of perfect holiness, and *The Infant Christ Crowning Saint Rosalie*, are both now to be found at Vienna. A wonderfully solemn and sublime conception of the *Dead Christ in the lap of His Mother* adorns the Academy of Antwerp. More than thirty important pieces of sacred art might be enumerated, which were undertaken by Van Dyck at the request of various religious bodies during these five years spent in Flanders. To them a host of portraits must be added. The most noteworthy are those of the Archduchess Isabella, the Cardinal Infanta, Marie de Medicis, queen-mother of France, and her son Gaston Duke of Orleans, who had both taken refuge in Brussels from the machinations of Richelieu; the equestrian portraits of Prince Thomas of Savoy, and the Dukes of Alva and Aremberg; portraits of John Malderus, bishop of Antwerp, of Antony Triest, bishop of Ghent, of the Abbé Scaglia, and other ecclesiastical dignitaries.

At the same time Van Dyck was engaged in a long series of exquisite sketches *en grisaille*, the portraits of his most eminent contemporaries in nearly every walk of life. Many of the sketches were engraved and published by Martin Vanden Enden; many were etched by the artist's own hand. Of all his works none better repay careful study than these marvellous etchings, especially the portraits of his fellow artists. In such subjects he is at his best, untrammelled by conventionality, by flattery, by haste. His sitters are equals and friends, men of the same pursuits, the same knowledge and sympathies, and he studies them at his ease; dwells fondly on each familiar feature; makes every line and wrinkle of the countenance

THE VIRGIN AND HOLY CHILD, WITH ST. CATHERINE.

From the painting by Van Dyck, in the possession of the Duke of Westminster

add a telling phrase to the history of thought and care and passion inscribed upon it;

> "poring on a face,
> Divinely thro' all hindrance finds the man
> Behind it, and so paints him that his face,
> The shape and colour of a mind and life,
> Lives for his children, ever at its best
> And fullest."

The portrait of Snyders is an admirable specimen of these etchings, an example not to be surpassed in force and delicacy.

The number of engraved portraits in Vanden Enden's collection which represent leading commanders in the Thirty Years' War makes it almost certain that Van Dyck must have visited Germany during this period, for the purpose of painting or sketching them. Gustavus Adolphus, the Emperor Ferdinand, the illustrious generals Wallenstein, Tilly, and Papenheim, are among the persons depicted.

After Van Dyck's death most of the plates for these engravings and etchings came into the possession of one Giles Hendrix, who published from them, at Antwerp, in 1641, the celebrated book known as the *Centum Icones;* the full title of the work ran as follows:

Icones Principum, Virorum Doctorum, Pictorum, Chalcographorum, Statuariorum, nec non Amatorum pictoriae artis numero centum ab Antonio Van Dyck pictore ad vivum expressae ejusq. sumptibus aere incisae.

Although Van Dyck's success was now complete, and his fame established on the firmest possible footing, he was still exposed to perpetual annoyance from the envy and malice of those whom he excelled. He seems to have been always liable to be unduly irritated by such attacks, which

he could have well afforded to treat with merited disdain. But as the taunts of his countrymen had driven him from Rome, so did the innuendoes of jealous inferiors disgust him with his native city. Schut, Van Hoeck, and others, made every effort to disparage his works by unjust and carping criticisms, which would have been perfectly harmless if left unnoticed, but which the artist's sensitive spirit was unable to endure. Without at first deliberately resolving to expatriate himself, he turned his attention to those possibilities which the liberal encouragement of foreign art in England opened to his view. In 1629 he made a journey to London, which was perhaps partly an experiment. He remained for some weeks as the guest of his friend George Geldorp, at his house in Drury Lane. His host was also a native of Antwerp, and a portrait painter, whose residence had long been fixed in England. During his stay Van Dyck failed, from some unexplained cause, to attract the attention of the King, but found, according to the received tradition, a patron in the Earl of Northumberland, then newly released from imprisonment in the Tower. He seems to have visited Petworth, to paint the portraits of that nobleman's family.

After returning to Antwerp, Van Dyck paid a flying visit to Paris. A portrait of M. Chartres, a well-known dealer in objects of art, is the principal trace of this excursion.

An anecdote belonging to the last days of the artist's residence in his native country shall be set down for what it is worth, but is in all probability mythical. It relates the distressing fact that Antony dared to poke fun at a bishop; a prelate bearing the same Christian name as the painter, remarkably corpulent, and otherwise unidentified. Going to paint the episcopal portrait, Van Dyck found

no servant in attendance to adjust his easel and painting implements. He calmly waited. "Make haste," cried the Bishop. "Do you want me to get your tools for you?" "I supposed," replied the artist, "from the absence of your servants, that you wished to reserve that honour for yourself." The colossal churchman jumped up in a rage, exclaiming: "Antony, Antony, you are a little creature, but you contain plenty of venom!" The artist beat a retreat, turning at the door for a parting shot; "Antony, Antony, you are big enough, but, like the cinnamon-tree, the outside is the best part of you!" It is to be hoped the Bishop was not too severely affected by the sarcasm, which is not more brilliant than the average of historic jokes.

The last recorded episode in Van Dyck's career before he quited Flanders for ever was a curious quarrel with Sir Balthazar Gerbier, who afterwards became his friend. This Gerbier was also a native of Antwerp, a hanger-on of the English court, of indifferent merit as an artist, but well skilled in court intrigue. He was now in Brussels, employed in secret negotiations about the Spanish treaty. It appears from his letters that in December 1631 he bought a picture by Van Dyck, which he sent to the Lord Treasurer Weston, in order that the latter might present it as a new year's gift to the king. Van Dyck untruthfully denied the genuineness of the work, and brought his denial, by means of his correspondence with Geldorp, to the knowledge of the Lord Treasurer. This was done to injure Gerbier, who, having been instructed to persuade Van Dyck to go to England, had been too precipitate in his arrangements for that end to suit the latter's caprice. Gerbier was at last compelled to obtain a legal attestation from the seller that the picture was what it pretended to be. This document

was drawn up only a week or two before Van Dyck left for England, and nothing more is heard afterwards of the affair. If the artist's conduct does not appear in a very creditable light, it must be remembered that Gerbier's own letters are the only evidence of the story; he was a notoriously shifty and untrustworthy man, and, no doubt, if we could hear the other side, the affair would assume quite a different complexion.

CHAPTER III.

RESIDENCE IN ENGLAND—DEATH OF VAN DYCK.

1632–1641.

ENGLAND, which, from the time of Henry VIII. downwards, was ever ready and eager to welcome the representatives of foreign art with lavish hospitality, could as yet boast of no native school of art, hardly indeed of a single considerable artist. The influence of the Renaissance—which, on the continent, was most powerful in its effect upon the manual arts of painting, architecture, and sculpture—in this country rather declared itself in that magnificent outburst of literary activity which makes the chief glory of the glorious Elizabethan era. The contrast is strong between the Netherlands, where almost every city could show its own school of painting and its own illustrious masters, while literature was chiefly represented by the doggerel odes and pedantic orations of the chambers of rhetoric; and England, producing literature unrivalled since the age of Pericles, with art, so far as it was of native growth at all, entirely in the hands of a few indifferent portrait painters, whose names are now remembered only by the curious. The nation was, however, redeemed by its liberal patronage of exotic art from the reproach of insensibility. Many artists of the first eminence visited this country, and some took up a per

manent abode here. Holbein was, before Van Dyck, the most illustrious example; Antonio More enjoyed the favour of Queen Mary; Vansomer, Mytens, and Cornelius Janssens came over in the reign of James I. The court and the wealthy nobles collected; and to be something of a virtuoso was essential to the character of a man of fashion. The accession of Charles to the throne gave a new impulse to the cultivation of these tastes. Charles had in him no small share of the artistic temperament, and possessed as a connoisseur all the knowledge and discrimination that he lacked as a politician. The pursuit of art and letters, which his predecessors regarded as the becoming ornament of their high position, was with him a passion. His generous and judicious patronage has left its mark upon national culture, and would have left a stronger mark if it had not been to a great degree obliterated in the civil convulsions that avenged upon the whole commonwealth his incapacity as a ruler. After his accession the royal collection, already respectable, was enriched by numerous purchases effected through commissioners and agents stationed in all parts of Europe. The Duke of Mantua's gallery—the finest collection of paintings known to exist—was bought for the English crown at a price exceeding £20,000. The cartoons of Raphael, which have been recently moved from the Hampton Court Gallery to the South Kensington Museum, were secured by Charles on the advice of Rubens, who informed him of their existence in a neglected state at Arras. Many additions to the collection were presents from ministers and courtiers, who found that they could offer no more acceptable gift than a picture or a statue. The picture mentioned above, which Gerbier bought of Van Dyck, and concerning

which the dispute arose, was bought in order that Lord Weston might present it to the king.

The magnificent collection, amassed with so much trouble and expense, was soon scattered by Puritan vandalism. In 1645 the parliament ordered its dispersion. Such works as contained an element of superstition were destroyed; the rest were sold by auction. At the Restoration efforts were made to recover, by process of law, such works of art as could be traced; but the attempt was successful in only one instance; the equestrian portrait of Charles, by Van Dyck, was thus reclaimed from one Leemput, a Dutchman, who had bought it at the sale. A number of pictures were given back as presents, but by far the greater part of the collection was gone beyond hope of restoration.

Among private patrons the first name is that of Thomas Howard, Earl of Arundel, whom Evelyn calls "the great Maecenas of all politer arts, and the boundless amasser of antiquities." This nobleman surpassed in his devotion to his favourite pursuits even the enthusiasm and learning of his royal master. At his expense, and under his direction, a skilful agent gathered from all parts of Greece, and carried safely from Samos to London, the great collection of ancient marbles, of which the most important part, bearing the founder's name, remains in the possession of the University of Oxford.

It was through having attracted the favourable notice of Arundel, that Van Dyck had been encouraged to make his fruitless visit to England in 1629. The earl's recommendation had then little weight at court. During the life of Buckingham he was excluded from the royal confidence by the hostility of the favourite; but after the

hand of the assassin had set Charles free from that evil influence, Arundel's sterling qualities could assert themselves, and his advance began. In 1632, when, with his Majesty's sanction, he repeated the invitation to Van Dyck, the artist could not have found a more influential protector.

It is interesting to know that so early as the end of 1629 Charles I. had recognised the merit of Van Dyck, and commissioned Mr. (afterwards Sir) Endymion Porter, a gentleman of the court, then residing in Flanders, to purchase a historical painting from his brush. An autograph letter of Van Dyck's, discovered among Porter's papers, acknowledges the receipt of £72 as the price of the picture. The letter is dated Antwerp, 5th December, 1629. In the order books of the Exchequer, three months later, occurs an entry authorising the repayment of this sum to Porter, in addition apparently to a small commission in recompense for his services.

23rd March 1629–30

By Order dated 23rd March 1629

Endymion Porter Esq. for a picture bought of him	To Endymion Porter Esq: one of the Grooms of his Majesties Bedchamber the soñe of 78*l.* for one picture of the Storie of Reynaldo and Armida bought by him of Monsieur Vandick of Antwerpe and delivered to his Ma^tie^ without accompt as per letter of privy seal 20 March 1629

Soon afterwards there came into the king's possession a portrait by Van Dyck of a court musician, Nicholas Laniere by name, which excited great admiration, and is said to have been the immediate cause of Charles's resolution to have Van Dyck at the court. The portrait is thus described in a MS. catalogue, existing in the

British Museum, of the collection removed from Saint James's to Whitehall:

Done by Sir Anthony Vandike beyond the seas.	34 Item, ye Picture of Nicholas Lanceer, master of his Majᵗʸˢ Musick half a figure in a carved all over gilded frame.

On the dispersion of the royal collection, this picture was put up to auction on the 2nd of November, 1649, and purchased by Laniere himself. Walpole, in his life of Mrs. Mary Beale, quotes an interesting passage from the manuscript diary of her husband, relating to the same picture:

"1672. 20 April.

* * * * * * Mr. Lely told me at the same time as he was most studiously looking at my Bishop's picture, of Vandyke's, and I chanced to ask how Sir Antony cou'd possibly divise to finish in one day a face that was so exceeding full of work, and wrought up to so extraordinary a perfection.—I believe, said he, he painted it over fourteen times. And upon that he took occasion to speak of Mr. Nicholas Laniere's picture of Sr. Anto. V. D., doing which, said he, Mr. Laniere himself told me he satt seaven entire dayes for it to Sr. Anto. and that he painted upon it of all those seaven dayes both morning and afternoon, and only intermitted the time they were at dinner. And he said likewise, that though Mr. Laniere satt so often and so long for his picture, that he was not permitted so much as once to see it, till he had perfectly finished the face to his own satisfaction. This was the picture which being showed to King Charles the first, caused him to give order that V. Dyck shou'd be sent for over into England."

The artist arrived in London about the end of March, or the beginning of April, 1632. He was received at court with every mark of distinction and favour. Pending the choice of a suitable residence, he was lodged in the house of Edward Norgate, a gentleman who had been employed by the Earl of Arundel as an agent in the search after and purchase of the treasures of his collection. Van Dyck's personal expenses were borne for the present by the crown; the order to pay Norgate at the rate of fifteen shillings a day for the board and lodging of his guest and one servant, is contained in a Privy Seal warrant of the 21st of May, 1632. It was perhaps the king's intention, though the design was not carried out, to present the painter with a house built expressly for him. There is a memorandum in the State Paper office, in the handwriting of Sir Francis Windebanke, which contains, under the heading "Things to be done," the following item: "To speak with Inigo Jones concerning a house for Vandike." After a little time, apartments were assigned to him in the Blackfriars, where the buildings on the site of the old monastery were now used for the reception of distinguished guests and protégés of the court. These houses, from their situation and the character of the rooms, were especially fit for the residence of artists, and Van Dyck found himself lodged in the close neighbourhood of other brethren of the craft. Besides the house in the Blackfrairs, a summer residence was found for him at Eltham, in Kent. This was possibly a suite of rooms in the large mansion there belonging to the king; or it may have been an old house in which Vertue found some sketches illustrating scenes from Ovid, and ascribed by tradition to this artist's hand.

ELIZABETH, COUNTESS OF DEVONSHIRE. BY VAN DYCK.

From the engraving by Pierre Lombard.

Van Dyck's social gifts, added to the reputation of his talents, speedily won him an immense popularity among the fastidious society of London. Handsome in person, engaging in manner, brilliant in conversation, boasting a European celebrity, and treated with marked favour by the sovereign, he naturally became the "lion" of the day. His studio was the resort of fashionable crowds. The king himself would frequently drop down in his barge from Whitehall to Blackfriars, to spend an afternoon in the fascinating society of the artist, to join in technical and critical discussion, or to exchange reminiscences of continental travel. Meanwhile his brush was kept constantly employed. Within three or four months after his arrival, he had painted, besides many portraits of the nobility, a whole length of the king, a half length of the queen, and the fine picture of the Royal Family, now at Windsor, which shows the king and queen seated in their royal robes, the young Prince Charles leaning against his father's knee, and the infant Princess Mary in her mother's arms.

Van Dyck's good fortune and the rapid preferment he enjoyed caused the keenest mortification to several contemporary artists who had, like himself, but with less brilliant success, made the venture of migration from the Low Countries to England. Among these was Daniel Mytens, a skilful portrait painter, who held office as one of "the king s picture drawers," with a salary of £20 a year. On the appointment of Van Dyck to be Principal Painter in Ordinary, which followed shortly after his arrival, Mytens sought the king in a fit of jealous disgust, and asked for permission to withdraw to the Hague. Charles took pains to smooth his ruffled temper, and, assuring him

that work enough would be found to employ more artists still, if more should come, persuaded him to recall his hasty decision to depart. Mytens remained for a time, but was unable to conquer his chagrin at finding himself thrown into the background by the new-comer, and after a year or two quitted England.

In July 1632 Van Dyck received the honour of knighthood. His name is thus entered in a manuscript list of the knights made by Charles I., extant in the State Paper Office:

"July 5, 1632. Sir Anthony Vandike, principalle Paynter in Ordinary to their Majesties at St. James's."

The king at the same time presented him with a miniature of himself, enclosed in a case set with diamonds, and suspended from a valuable gold chain.

Among the distinguished persons in whose society Van Dyck moved, one of his most intimate friends was the celebrated Sir Kenelm Digby. Sir Kenelm's wife, Lady Venetia Digby—a lady whose rare personal beauty and sweetness of disposition endeared her to every acquaintance—was no less than four times painted by Van Dyck, in the year following his arrival in England. On the 1st of May, 1633, an early and sudden death snatched her away from husband and friends; and the artist, who had loved to portray her in life, paid his tribute to her memory in the sad but beautiful death-bed picture now in the gallery of Earl Spencer at Althorp. She is represented lying as if in sleep, with an expression of perfect tranquillity on her features, whose pallor alone indicates the presence of death; by her side a plucked and faded rose. The picture seems to realize the thought expressed by Habington in his touching poem on her death:

"She past away
So sweetly from the world, as if her clay
Lay only down to slumber."

One of Van Dyck's portraits of Lady Digby is a curious example of emblematic art. Although her discretion, in an age of comparative laxity, was so remarkable as to call forth a special encomium from Lord Clarendon, who speaks of her as a lady "though of extraordinary beauty, of as extraordinary fame," it could not secure her against the voice of calumny. Slanders were uttered, only to be despised; and Sir Kenelm chose to express his contempt for them by requesting his artist friend to paint her allegorically, as Prudence triumphant over the Vices. Bellori's minute description of this interesting picture is worth quoting:

"It occurred to the same gentleman (Sir K. Digby) to have the lady, his wife, painted on a large canvas in the semblance of Prudence, sitting in a white robe, with a coloured veil and girdle of gems. She extends her hand towards two white doves, and the other arm is encircled by a serpent. She has a beam beneath her feet, to which are bound, in the form of slaves, Deceit with two faces, Anger with furious aspect, lean Envy crowned with serpents, Profane Love blindfold, with clipped wings and broken bow, his arrows scattered and his torch extinguished; with other naked figures the size of life. Above, a glory of angels, with instruments and singing, three of them holding the palm and the garland over the head of Prudence, in token of victory and triumph over the Vices; and the motto taken from Juvenal:

Nullum numen abest si sit Prudentia."

During the first year or two the greater part of Van

Dyck's time must have been taken up with his commissions from the court. The large number of works which he executed at the royal command is shown by several warrants for payments made to him, which may be seen printed in full in the appendix to Carpenter. On the 17th of October, 1633, a pension of £200 a year was conferred upon him. But, in spite of this prosperity, his profuse and expensive habits were productive of perpetual embarrassments. In the luxury and splendour of his style of living he vied with the wealthy nobles whom he entertained. His hospitality was unbounded; he not only kept open house for his friends, but frequently, when painting a portrait, would insist on detaining the sitter to partake of an excellent dinner, in order that he might study at his ease the characteristics of each face when relaxed in the complete satisfaction and tranquillity which mark the condition of the Englishman who has well dined. He was also pleased to figure as a patron of the fine arts, and was especially liberal towards musicians, whose aid he deemed indispensable to the perfection of any social entertainment.

Another considerable drain upon the painter's resources was caused by the susceptibility of a heart still as little proof against the seductions of female beauty as in the youthful days of Saventhem. His liaisons were numerous. The most notorious of his mistresses was a Margaret Lemon, whose portrait was several times painted by her lover, and reproduced by the engravers.

Besides these illicit connections, Van Dyck caused, if report spoke true, many a flutter in high-born bosoms. A love affair with Lady Stanhope went so far as to excite general remark, and was expected to end in marriage; but

it was broken off, if the following letter is to be believed, by an occurrence showing such a lamentable defeat of gallantry by greed on the lover's part as would excuse any degree of severity on the lady's. The letter is written by Lord Conway to the Lord Deputy Wentworth, on the 22nd January 1636, and, after mentioning the news of Lady Stanhope's intended marriage to Lord Cottington, goes on to say:

"You were so often with Sir Anthony Vandike, that you could not but know his Gallantries for the love of that Lady; but he is come off with a *Coglioneria*, for he disputed with her about the price of her Picture, and sent her word, that if she would not give the price he demanded, he could sell it to another who could give more."

This letter is also valuable, among the very meagre contemporary records which we possess relating to Van Dyck's career, as it proves that he was on terms of intimacy with the illustrious and ill-fated Earl of Strafford. He painted more portraits of Strafford than of any other man in England, except the king.

An anecdote concerning Van Dyck's pecuniary troubles, and his frank confession of them, should not be omitted here. One day, as the king was sitting with the Earl of Arundel, then lord steward of the household, in the artist's studio, and the conversation of the minister turned upon some one of the monarch's ever recurring financial difficulties, Charles, turning to Van Dyck with a smile inquired: "As for you, knight, do you know what it is to be put about to find a thousand pounds or two?" "Yes, indeed, Sire," was the reply. "A man whose house is always open to his friends, and his purse to his mistresses, is likely to make acquaintance with empty coffers."

Unhappily for himself Van Dyck was not content to remedy these deficiencies by increased industry, still less by the retrenchment and economy that was even more necessary, but was deluded into wasting precious time, substance, and health in the wild and chimerical search after the philosopher's stone. Half the money earned in legitimate employment went into the pockets of impostors, who encouraged his folly. The more he lost the harder he now worked to replace it; and the unremitting sedentary toil, joined with the excitement of his experiments and the noxious fumes in the laboratory, told terribly upon a constitution already enervated by a long course of luxury and pleasure. A friend who came from Flanders to visit him at this time found him brooding over his crucible, pale, emaciated, and haggard—an old man before his time.

The king and the artist's friends came to the conclusion that a good marriage would be the best thing to steady his purposes and introduce him to a more equable existence. The influence of Charles arranged a suitable match, and his kindness provided that the lady should not come empty handed. She was a lady belonging to the household of Queen Henrietta, by name Maria Ruthven. Her father, Dr. Patrick Ruthven, was a physician of considerable note, the fifth son of William fourth Lord Ruthven and first Earl Gowrie. During the preceding reign he had been imprisoned in the Tower for a supposed complicity with his father's political conspiracies, and had suffered severe reverses of fortune. Maria brought no dowry to her husband beyond the portion provided for her by the royal liberality. This may not have been large; but her noble ancestry and high connections—three of her aunts were respectively Duchess of Montrose, Duchess of Lennox, and

Countess of Athol—were considerations of no small weight to a husband whose native genius formed his only title to distinction. The date at which the marriage took place cannot be determined; it could hardly, however, have been much earlier than 1640. It may be remarked here, that the scantiness of all records concerning Van Dyck's career in England is most singular in an epoch about which we have in general abundant sources of information. He lived in London; he moved in the highest circles of society; he was personally and even intimately known to a number of persons whose private letters and personal history are accessible; one would expect to find plenty of interesting detail about one who made so prominent a figure in the social world. The case is exactly the reverse: half of his biography rests upon tradition or conjecture; and of the remainder, by far the most considerable part is extracted from such formal documents as have already been frequently cited.

Although of the works executed by Van Dyck in England his portraits are much the most numerous and important, he did not altogether eschew historical painting, by which in former days he had first won fame and success. Bellori, in his life of the master, gives an account of the chief works of this kind undertaken between 1632 and his death, which is sufficiently interesting and exhaustive. Bellori says:

"For the same person (namely Sir Kenelm Digby) he painted Christ taken down from the cross, with Joseph and Nicodemus, who anoint him before depositing him in the tomb; with the Magdalen, and the Virgin who is fainting; together with other devotional pictures: Saint John the Baptist in the desert; the Magdalen rapt in ecstasy at the harmony of angels; Judith with the head of Holofernes,

a half length; the dying Saviour, given by the same gentleman to the Princess de Guemenè, in Paris. He likewise painted the portrait of a dark lady in the dress of Pallas, armed, with a plume in her helmet, a most beautiful and animated head. For the Earl of Northumberland he painted a Crucifixion, with five angels, who, in golden cups, collect the blood from the wounds; beneath the cross are arranged the Virgin, Saint John, and the Magdalen. For King Charles, besides portraits and other pictures, he painted the Dance of the Muses with Apollo in the midst of Parnassus; and another of Apollo flaying Marsyas, Bacchanals, a dance of Cupids playing whilst Venus sleeps with Adonis. And as there was, amongst other men of notable parts in that court, one Nicholas Laniere, painter and musician, he drew him in the likeness of David playing on the harp before Saul. He painted the portrait of the Duchess of Richmond, daughter of the Duke of Buckingham, and this by its singular beauty left it in doubt whether art or nature had the greater merit, representing her in the form of Venus; accompanied by another portrait, of the son of the Duke of Hamilton, quite naked, armed as Love, with quiver and bow. He depicted the Countess of Portland and the Duchess of Aubigny in the habit of Nymphs. He painted a lady as Venus attended by an Ethiop, the goddess viewing herself in a glass and smiling at the negro, as if she compared him with her own fairness. For the queen he executed a Madonna, with the Child and Saint Joseph, looking at a dance of angels on the earth while others of them are singing in the air, with the view of a beautiful landscape."

Mr. Carpenter prints a document preserved in the State Paper Office, written apparently by Van Dyck himself,

which seems to show that as the national troubles increased court patronage became more honourable than lucrative. It is a memorandum of arrears, amounting to a very considerable sum, due from the crown to the artist. The paper is undated, but appears to belong to the year 1638 or 1639. The prices charged, whose moderation seems to leave little to complain of, have been revised by the least indulgent of assessors. The corrections are probably from the hand of Bishop Juxon; he was lord treasurer from 1635 to 1641, and found it necessary to relieve the privy purse by a severe system of retrenchment. It seems hard that the impecunious painter, whose unpaid pension was a grievance sufficient in itself to entitle him to pity, should have been made a victim of this new enthusiasm for economy. The document runs as follows; the figures in the second column show the alterations made by the minister:

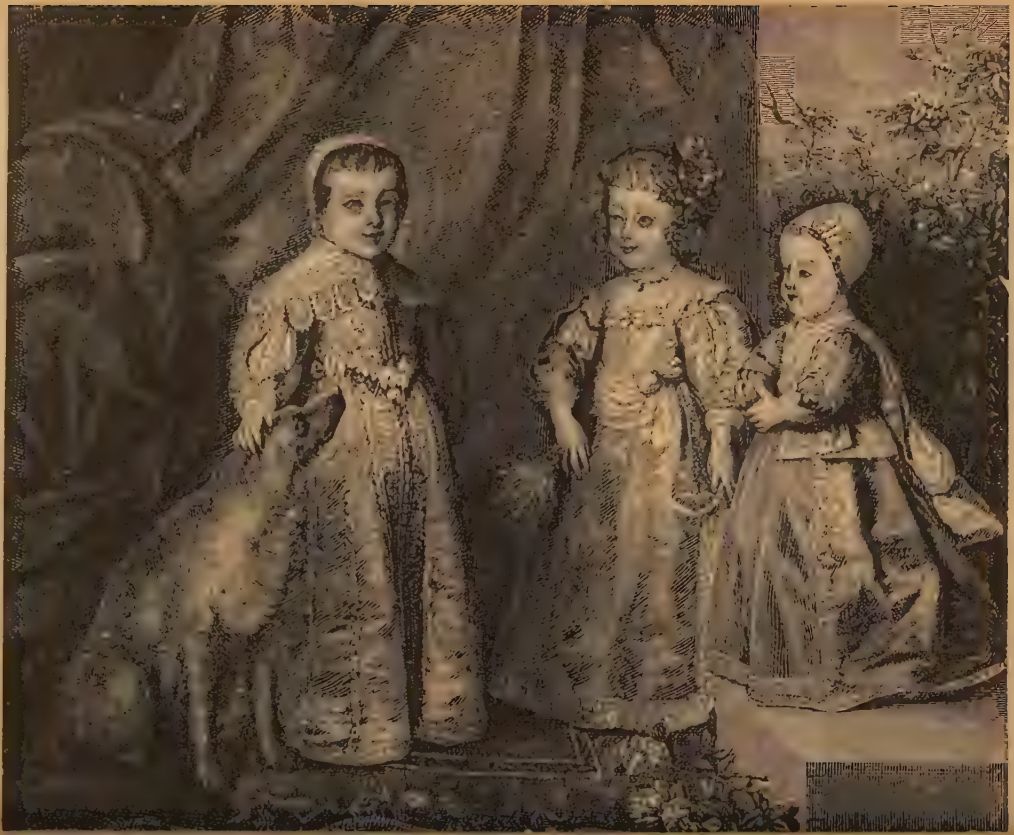
Memoire pour Sa Mag^tie Le Roy.

Pour mollures du veu' conte . . .	~~27~~.	
Une teste d'un veliant poete	~~20~~*l.*	12
+ Le Prince Henri	50*l.*	
Le Roi alla ciasse	~~200~~*l.*	100
Le Roy vestu de noir au Prince Palatin avecq sa mollure	~~34~~*l.*	30
Le Prince Carles avecq le ducq de Jarc Princesse Maria P^se E'izabet P^r Anna . . .	~~200~~*l.*	100
Le Roy vestu de noir au Mons^r Morre avecq sa mollure	~~34~~*l.*	26
+ Une Reyne en petite forme	20*l.*	
+ Une Reyne vestu' en blu'	30*l.*	
+ Une Reyne Mere	50*l.*	
+ Une Reyne vestu en blanc	50*l.*	
La Reyne pour Mons^r Barnino . . .	~~20~~*l.*	15
La Reyne pour M^r Barnino	~~20~~*l.*	15

La Reyne pour la Reyne de Boheme . .	~~20l.~~	15
+La Reyne en petite forme	20l.	
La Reyne envoye a Mons Fielding . .	~~30l.~~	20
+Le Prince Carlos en armes pour Somerset .	40l.	
Le Roy alla Reyne de Boheme . . .	~~20l.~~	15
Le Roy en Armes doune au Baron Wartō .	~~50l.~~	40
La Reyne au de Baron	~~50l.~~	40
Le Roy la Reyne le Prince Carlos au l'ambas^{r} Hopton	~~90l.~~	75
+Une Reyne vestu en blu donne au Conte d'Ollande	60l.	
+Deux demis portraits della Reyne du veu Conte	60l.	
Une piece pour la maison a Green Witz . .	100l.	
Le dessein de Roy et tous le Chevaliers . .		
The totall of all such Pictures as his Ma^{tie} is to paye for in his accoumpt rated by the King and what his Ma^{tie} doth allow of, amownts unto five hundred twentie eight pownde .	528	
The other pictures w^{ch} the King hathe marked wth a cross before them the Queene is to paye for them and her Ma^{tie} is to Rate them.		
The Arrere of the Pention beeing five yeares amownts unto one thousand pownds att two hundred pownds p añum	1000	
More for the pictures w^{ch} Sir Arthur Hopton had into Spaine	0075	
The totall of all amowntes unto . . .	1603l.	
The pictures for the Queene	200l.	
Five years Pension	1000l.	

Endorsed Sir Anthony Vandike.

It will be noticed that the pictures marked with a cross for the queen's appraisement are cut down even more unsparingly than the rest, the sum total of the claim being reduced from £380 to £200. The picture here described as "Le Roi alla Ciasse" is probably the exceedingly fine portrait, now in the Louvre, of the king in hunting gear. The group of the five royal children



which stands sixth in the list, is now at Windsor Castle. "Monsieur Barnino" is the Roman sculptor Bernini, to whom the two portraits of the queen were sent to serve as models for a bust. He had already executed one of the king, from the sketch by Van Dyck of his face in three different aspects which is now at Windsor. This bust was destroyed, or perhaps stolen, at the time of the great fire at Whitehall in 1698. It is said that Bernini on receiving Van Dyck's picture was struck by the expression of sorrowful dignity on the monarch's countenance. "*Ecco! il volto funesto!*" he exclaimed—words which may seem to have been prophetic of the melancholy fate in store for Charles.

Soon after Sir Antony's marriage the defeat of an important project on which he had set his heart was the occasion of very severe mortification. Rubens had adorned the ceiling of the banqueting room at Whitehall with some magnificent frescoes, and Van Dyck hoped that he might be allowed to complete the scheme of decoration by other frescoes upon the walls. He chose as his subject the history of the Order of the Garter, which was to be illustrated in four compartments, each occupying a whole side of the room. The sketches *en grisaille* for the intended pictures were completed, and sent in for the king's approval. They represented respectively the Institution of the Order by Edward III., the Procession of the Knights in their habits, the Ceremony of Installation, and Saint George's Feast. But the cost of the work was too great for the impoverished state of the Exchequer, and the design was reluctantly abandoned. The sum demanded is by some said to reach the extravagant amount of £75,000; it can hardly be doubted that there is a mistake in the figures,

and that the right reading is £7500. The latter is not by any means an immoderate estimate, considering that Rubens had received £3000 for his work on the ceiling alone.

This disappointment had a grave effect upon the artist's already broken health. He sought distraction from illness and morbid spirits in a journey to his native city. His wife accompanied him. They arrived in Antwerp during the autumn of 1640, and were received by the citizens with nothing short of enthusiasm. The Guild of Saint Luke held special fêtes in honour of their presence, and all Antwerp joined in the public welcome to its illustrious native and his bride. It does not appear that Van Dyck had severed his connection with Antwerp by taking up his residence in England. He paid an occasional flying visit to Flanders; and we find that in 1634 he had been elected to serve as dean of the guild, an office which in his case must have been simply honorary.

Information reached him while in Antwerp that the French king, Louis XIII., intended to adorn the great gallery of the Louvre with paintings similar to those which Rubens had executed for the Luxembourg. Hoping to secure the commission, Van Dyck hastened to Paris, and spent two months there, but without success. The king entrusted the work to Nicholas Poussin, who had just arrived from Italy in obedience to the royal summons. Poussin, after all, never executed the work, as the envious intrigues of Simon Vouet and others against him had so much success that the design fell through.

This was another disappointment for Van Dyck; he returned to England, and the rest of his history is short and gloomy. His health steadily declined. For some

years he had been a sufferer from gout, and this now brought other maladies in its train. The growing political troubles were bringing about the dispersion of his old associates. London was in a state of fierce discontent, the immediate precursor of open rebellion. In March 1641 the royal family sought safety in a withdrawal that was the next thing to flight. The king, the Prince Charles, and the Duke of York, went to York; the queen passed into France to her own relations. In May, Van Dyck saw one of his nearest friends, and one of the greatest men of the age, offered up as a victim to the popular rage which his reckless arrogance had done so much to provoke; for in that month the Earl of Strafford expiated on the scaffold both the errors and offences of his own brilliant career and the mistimed timidity of his party. In this accumulation of troubles, his friends scattered on all sides in fear and anger, himself surrounded in London by a populace who viewed his darling pursuits with contempt and hated most those whom he knew and loved best, Van Dyck had little chance of recruiting his failing energies. He soon broke down completely, and was stretched on a bed of sickness, with little hope of rising. The king, who had now returned to London from a journey into Scotland, felt a genuine concern for his pitiable state, and sent his own physicians, promising a fee of £300 in the event of his artist friend's recovery. Their care was spent in vain; Van Dyck never rallied. He died on the 9th of December, 1641, at the age of forty-two, in his house in the Blackfriars. A long cortége of mourning friends followed his remains to their resting-place on the north side of the choir of old Saint Paul's, close to the tomb of John of Gaunt.

Just eight days before he died, on the 1st of December,

was born the only issue of his marriage, a daughter, named Justiniana. The registers of Saint Anne's, Blackfriars, bear record, on the very day of his death: "1641, Dec. 9th, Justiniana, daughter of Sir Anthony Vandyck and his lady baptised." The father had put off the making of his will until the birth of this child. The document, preserved at Doctors' Commons, is dated the 1st of December. It is given *in extenso* by Mr. Carpenter in his seventh Appendix. He leaves his property in Antwerp to his sister Susannah, the Béguine nun, charging her with the payment of an annuity of 250 guilders to another sister Isabella, and the obligation of supporting his illegitimate daughter Maria Theresa. In the event of Susannah's death, the money is to be received to this child's use by the four Mesdames of the Béguine nunnery. If Susannah and Maria Theresa both die, the property goes to Justiniana. His property in England is divided in equal shares between his wife and his daughter Justiniana. If Justiniana dies, half her share is to go to her mother and half to Maria Theresa. If both daughters die, the wife has, after Susannah's death, the use for her life of the Antwerp property, which is to pass afterwards to the children of a third sister, Catherine, who married one Adrian Dircke, a notary of Antwerp. A legacy of £20 is left to each manservant or maidservant living in the house at the time of the testator's decease. Two sums of £3 are left for distribution among the poor of the parishes of Saint Anne's and Saint Paul's respectively.

Probate of the will was not taken out till 1663, the delay being apparently caused by the unsettled state of the country. In 1668, and again so late as 1703, efforts were being made by the heirs to get in the debts due to the estate, but with small success.

Lady Van Dyck was married a second time to Sir Richard Pryse, of Gogerddan, Montgomeryshire, first baronet of the name. She was this gentleman's second wife; the marriage was without issue.

Justiniana married Sir John Stepney, of Prendergast, Pembrokeshire, third Baronet. Their grandson was George Stepney, the poet, whose life is briefly related by Johnson. After the death of her first husband, Justiniana married Martin de Carbonell, Esq. In 1661 Charles II. granted her a pension of £200 a year. The payments were at first worse than irregular; but after presenting several petitions she succeeded in obtaining the money, and from 1670 onwards it was punctually rendered.

CHAPTER IV.

VAN DYCK AS A PORTRAIT PAINTER.

IN person Van Dyck was handsome; his stature was rather below the middle height, but he was finely proportioned, and graceful in carriage. His face is familiar to us from no less than thirteen portraits painted by himself; clear-cut features, bright eyes, fair hair worn long and curly, and a light moustache. One of the best of these portraits is in the Florence Gallery. It represents him looking round over his shoulder; he wears a lace collar and a gold chain over a black doublet. His own etching of himself closely resembles this in attitude and expression, but differs in the dress. A portrait in the possession of Earl Spencer, apparently painted at a later period of life, represents him with a light pointed beard.

Considering the short term of Van Dyck's life, the number of works which issued from his hand is something prodigious. During his latter years he indulged in an excessive haste of execution, which, though to a great extent redeemed by his mastery of touch, has left some marks of carelessness on many of the English pictures. His portraits of men are as a rule more successful than those of women; he evidently shared that deficient sense of the best characteristics of female beauty which marks Rubens

and all his school. His skill in dealing with such accessories of a portrait as dress, furniture, and the arrangements of the background, is supreme. Everything is exactly subordinated, and directed to its proper office of leading up to the central and all important point, the face of the sitter. In regard, however, to one point on which many critics of the artist have dwelt with high praise, we cannot altogether echo their approval. His treatment of the hands in his portraits, which he always brought prominently into view, and which he was accustomed to paint, not from the sitter, but from models specially engaged, seems to us rather a fault than a merit. It is a trick which fails to be impressive, as failure always does attend the attempt of art to obtain an unnatural beauty at the expense of truth. When we see the countenance of a stern warrior or a thoughtful statesman attached to a pair of slender white hands, displayed with an air of complacent affectation, the effect verges closely on the ludicrous. In groups, again, Van Dyck is sometimes hardly successful. He had the power of strong centralisation of effect, which is displayed to perfection in his best portraits of individuals; but his composition, even in historical painting, is sometimes weak; and the defect is yet more noticeable in a portrait group, where the absence of any governing dramatic idea increases the difficulty of harmonious arrangement.

De Piles, in his work entitled 'Cours de Peinture,' gives the following interesting account of Van Dyck's method in portrait painting:

"The famous Jabac, a man known to every lover of the fine arts, who was one of Van Dyck's friends, and who had his portrait done by him three times, has related to me

that one day, speaking to that painter of the small amount of time which he spent over his portraits, he received the reply that he had worked hard as a beginner, and had laboured over his works, both for the sake of reputation and to acquire quickness in execution, against the time when he should work for his living. This is what he described as Van Dyck's usual method: he appointed a certain day and hour for the person he had to paint, and never worked longer than one hour at a time upon each portrait, whether in rubbing-in or finishing; when his clock told the hour, he rose and made a bow to the sitter, as much as to say that enough was done for that day, and then arranged the day and hour for the next sitting, after which his servant came to prepare fresh brushes and palette, while he received another person to whom he had given an appointment. He thus worked at several portraits in one day with extraordinary expedition. After having lightly sketched the face, he put the sitter in an attitude which he had previously meditated, and with gray paper and black and white crayons he drew in a quarter of an hour the figure and drapery, which he arranged in a grand manner and with exquisite taste. He then handed over the drawing to skilful persons whom he had about him, to paint it from the sitter's own clothes, which were sent on purpose at Van Dyck's request. The assistants having done their best with the draperies from nature, he went lightly over them, and soon produced by his genius the art and truth which we there admire. As for the hands, he had in his employment persons of both sexes who served as models."

The most celebrated and, on the whole, the best of Van Dyck's works in portraiture, are naturally those which

CHARLES I. ATTENDED BY THE MARQUIS OF HAMILTON.

From the painting by Van Dyck, in the Louvre.

were executed for the English royal family. We may reckon about thirty-six portraits of Charles I.; perhaps the best known of all is the noble picture, with many duplicates, of which the original is in the Louvre. This is a picture which is not surpassed, if it be equalled, by any work of the master. Charles is shown in a picturesque hunting costume; he has dismounted from his horse, a magnificent animal, led behind him by a page; farther back is a second attendant carrying a cloak. The king, turning half round to front the spectator, rests his left hand, holding a gauntlet, on the pommel of his sword, and his right on the top of a long cane. The landscape stretches away in the background to the sea, on which a vessel is sailing, and beyond that is a distant view of the Isle of Wight. Another well-known portrait, at Hampton Court, shows Charles in front view riding under an archway, attended by his equerry, the Chevalier d'Epernon. This is the picture which was bought by Leemput, and recovered at the Restoration. Another equestrian picture, in the Marlborough collection, in which Sir Thomas Morton is the king's attendant, represents a combat of cavalry in the background.

It would not be easy to find in the whole range of portraiture another face so impressive in every way as that presented in the Van Dyck portraits of Charles I. On the countenance of mournful dignity there rests a shadow of trouble past and to come, which, read by the light of history, seems like a revelation of the future. We have seen how the mere sight of a sketch called forth an instinctive foreboding from Bernini. It is hardly fanciful to trace much of the enthusiastic veneration with which generation after generation continued to regard the

memory of the "martyr king," and much of the romantic interest still associated with his name, to the character of the portraits by which his aspect was kept in universal memory. It is said that these alone, among actual portraits of real persons, have been used by considerable artists as models from which to paint the head of Christ. We need not overrate the influence on national thought capable of being exercised by works of art that are made everywhere familiar by copies and engravings, when we say that Van Dyck is accountable for no small share of the strangely passionate affection with which a large section of the English people long cherished the remembrance of the unhappy and unprofitable Stuarts.

Queen Henrietta Maria, the lively and impulsive consort of Charles, was, after the king himself, Van Dyck's most frequently repeated subject. Twenty-five portraits of her exist, which are undoubtedly from his hand; and, in the case of several others, critics have hesitated whether to assign them to the master himself, or to some one of the numerous pupils who copied his methods and his manner with a considerable measure of success. The accounts which have been handed down of Henrietta's appearance inform us that she was of rather less than the middle height, not perfectly well set in figure, and with features pleasing, indeed, by their expression of bright intelligence and by the sparkle of a pair of clear and keen black eyes, but which would hardly have procured a reputation as a beauty for any woman but a queen. Allowing for the amount of flattery one is prepared to expect from a painter who was, above all things, of the court courtly, this is just the impression received from the portraits by Van Dyck. Pose and attitude, with the details of dress

HENRIETTA MARIA, QUEEN OF CHARLES I., WITH THE PRINCES CHARLES AND JAMES.

From the engraving after Van Dyck, by Sir Robert Strange.

and accessories, are as perfect as they should be when royal magnificence guided by a Frenchwoman's taste sets the subject for the pencil of such a master. And if the beauty of the countenance be somewhat heightened, we know that it is idealisation and not disguise. The artist catches in the expression a whole history of character; we seem to read in it the natural charm of wit and vivacity, the wayward temper, that wilfulness in the hot southern blood which laid the seed of so many of her troubles, domestic and political, and with all, the true heart of a loving woman, and the dignity of a queen whose frown could be severe, and even terrible, when need arose. The accompanying illustration, taken from Strange's famous engraving, shows Henrietta seated, in her arms the infant Duke of York, and Prince Charles standing by her side. The group of buildings seen in the distant background bears a questionable resemblance to Westminster Hall and the neighbouring houses.

There are several charming groups of the royal children, with or without their parents. One, of five figures, was mentioned in the price list of paintings given above; this, as well as one of three of the children, Princes Charles and James, and the Princess Mary, accompanied by two spaniel dogs, hangs at Windsor Castle. The same three children, painted at an earlier age, are represented in a quaint and pretty portrait group now at Turin: Mary standing between her brothers in a dress of white satin, Charles to her right in scarlet, the little Duke of York standing on a step in a robe of blue silk. There are also several separate portraits of the young Prince Charles.

It would be vain to attempt a description of even the most famous and remarkable among the master's numerous

portraits of the nobility and the celebrities of contemporary England; we must refer the reader to the catalogue below. It was mentioned above that, after the king and queen, no one was so often portrayed by the hand of Van Dyck as the Earl of Strafford. For the Earl of Pembroke and the Earl of Northumberland the labour of his brush was called into constant requisition. There are few eminent noblemen of the day of whom he did not paint at least one portrait. The chief statesmen of the House of Commons were too remote from any sympathy with court circles to come within the artist's ken. The representatives of literature at the time, who numbered among them many names that have become immortal, were for the most part equally beyond his circle. Still we find that some of his sitters are men who will not be easily forgotten in the annals of English letters. Lord Herbert of Cherbury, Lord Falkland, Sir Kenelm Digby, Sir Henry Wotton, with the poets Suckling and Carew, form no contemptible list, even where the names of Ben Jonson, Chapman, Massinger, and George Herbert have to be omitted. Van Dyck in turn had honour from the Muses of the day; Waller addressed him in a poem; Lord Halifax wrote verses on his portrait of the Countess of Sunderland; and the artist's death was elegised by Cowley.

Mention was made, in the extract from De Piles quoted above, of the pupils and assistants whose help enabled Van Dyck to achieve his extraordinary rapidity of execution. The best known of them are John de Reyn, a native of Dunkirk, who came over from Flanders with the master; David Beek, afterwards painter to the Queen of Sweden, whose quickness of hand rivalled his instructor's; and James Gandy, a man of rare promise, who condemned

himself to obscurity by going to live in Ireland. James Gandy's son was William Gandy, of Exeter, a painter of real genius, but little more than local celebrity. Reynolds, who did not disdain to imitate him when young, and who always preserved many traits of his manner, sets his best work on a level with that of Rembrandt.

Among the many imitators and disciples of Van Dyck, whose personal relation with him was less close, William Dobson has been esteemed the founder of the true English school of art; Henry Stone attained to such skill in imitation of the master that it is a matter of the utmost difficulty to distinguish his copies from the originals. Adrian Hanneman is another follower, whose transcripts are almost as closely faithful. It is possible, though not certain, that Sir Peter Lely received for some time the direct tuition of Van Dyck.

List of the Engraved Portraits in the Icones Principum, virorum doctorum, pictorum, chalcographorum, etc., ab Ant. van Dyck. (100 Plates). *Folio. Antverpiæ, Gillis Hendricx.* (1641.)

	ENGRAVER.
Alvarez, Don José	Paul Pontius.
Aremberg, Albert, Prince of	S. Bolswert.
Balen, Hendrik van	Paul Pontius.
Barbe, Jan Baptist	S. Bolswert.
Bavaria, Willem Wolfgang, Duke of	Lucas Vorsterman.
Blancaccio, Fra Lelio	Nicholas Lauwers.
Brauwer, Adriaan	S. Bolswert.
Breuck, Jacques de	Paul Pontius.
Cachopin, Jacobus de	Lucas Vorsterman.
Callot, Jacques	Lucas Vorsterman.
Carignan, Prince de	Paul Pontius.
Colonna, Don Carlos de	Paul Pontius.
Cornelissen, Antonius	Lucas Vorsterman.
Coster, Adam de	Pieter de Jode.
Crayer, Gaspard de	Paul Pontius.
Delmont, Deodatus	Lucas Vorsterman.
Digby, Sir Kenelm	Robert Van der Voerst.
Dyck, Antony van (*bust, on title-page*)	Jakob Neefs.
Dyck, Antony van	Lucas Vorsterman.
Ertvelt, Andreas van	S. Bolswert.
Eynde, Hubert van den	Lucas Vorsterman.
Ferdinand, Prince of Austria	Adriaan Lommelin.
Feria, Emanuel, Count de	Paul Pontius.
Franck, Frans, the younger	Willem Hondius.
Friedlandt, Albert, Duke of	Pieter de Jode.
Galle, Theodor	Lucas Vorsterman.
Geest, Cornelius van der	Paul Pontius.
Geneviève d'Urphé, Duchess de Croye	Pieter de Jode.
Gentileschi, Orazio	Lucas Vorsterman.
Gevartius, Gaspar	Paul Pontius.
Gusman, Philip de	Paul Pontius.
Gustavus Adolphus, King of Sweden	Paul Pontius.

	ENGRAVER.
Halmalius, Paulus	Pieter de Jode.
Hondius, Willem	Willem Hondius
Honthorst, Gerard	Paul Pontius.
Hugens, Constantius	Paul Pontius.
Isabella, Infanta of Spain	Lucas Vosterman.
Jode, Pieter de	Lucas Vorsterman.
Jones, Inigo	Robert van der Voerst
Jordaens, Jacob	Pieter de Jode.
Koeberger, Wenceslaus	Lucas Vorsterman.
Lievens, Jan	Lucas Vorsterman.
Lipsius, Justus	S. Bolswert.
Lotheringen, Margaret, Princess of	S. Bolswert.
Mallerij, Karel de	Lucas Vorsterman.
Medicis, Marie de	Paul Pontius.
Mildert, Jan van	Lucas Vorsterman.
Miræus, Aubertus	Paul Pontius.
Mirevelt, Michel	Willem Jacoby Delff.
Momper, Judocus	Lucas Vorsterman.
Moncada, Marquis de	Lucas Vorsterman.
Mytens, Daniel	Paul Pontius.
Nassau, Prince of	Paul Pontius.
Nieubourg, Wolfgang, Duke of	Lucas Vorsterman.
Nole, Andreas Coligno de	Pieter de Jode.
Orleans, Gaston, Duke of	Lucas Vorsterman.
Palamedes (Paul Stacvaerts)	Paul Pontius.
Peirese, Nicolaus Fabricius de	Lucas Vorsterman.
Pepijn, Marten	S. Bolswert.
Poelenburgh, Cornelis	Pieter de Jode.
Pontius, Paulus	Paul Pontius.
Puteanus, Erycius	Pieter de Jode.
Ravesteyn, Jan van	Paul Pontius.
Rockox, Nicoalano	Paul Pontius.
Rombouts, Theodor	Paul Pontius.
Saftlevin, Cornelis	Lucas Vorsterman.
Scaglia, Cæsar Alexander	Paul Pontius.
Schut, Cornelis	Lucas Vorsterman.
Seghers, Gerard	Paul Pontius.

	ENGRAVER.
Snayers, Pieter	Andreas Stock.
Snellinck, Hans	Pieter de Jode.
Snyders, Frans	Jacob Neefs.
Spinola, Ambrosius, Marquis of	Lucas Vorsterman.
Stalbent, Adriaan van	Paul Pontius.
Steenwijck, Hendrik van	Paul Pontius.
Stevens, Pieter	Lucas Vorsterman.
Sweden, Gustavus Adolphus, King of	Paul Pontius.
Tassis, Antonio de	Jakob Neefs.
Tilly, Joannes Tzyerclaes, Count de	Pieter de Jode.
Triest, Antonius	Pieter de Jode.
Tulden, Theodor van	Pieter de Jode.
Uden, Lucas van	Lucas Vorsterman
Vanloo, Theodor	Paul Pontius.
Voerst, Robert van	Robert van der Voerst
Vos, Cornelis de	Lucas Vorsterman.
Vos, Paul de	Adriaan Lommelin.
Vos, Simon de	Paul Pontius.
Vos, Willem de	S. Bolswert.
Vouet, Simon	Robert van der Voerst
Vranck, Sebastian	S. Bolswert.
Wildens, Jan	Paul Pontius.
Wolfaerts, Artus	Cornelius Galle.
Wouwer, Joames van den	Paul Pontius.

Etchings by Van Dyck.

Breughel, Jan.
Breughel, Pieter.
Erasmus, Desiderius.
Franck, Frans.
Momper, Jodocus de.
Noort, Adam van.
Pontius, Paul.
Snellinck, Hans.
Sustermans, Justus.
Vorstermans, Lucas.
Wael, Jan de.

LIST OF PORTRAITS BY VAN DYCK

INCLUDED IN THE PRINCIPAL PICTURE GALLERIES OF EUROPE: IN THE MANCHESTER EXHIBITION OF 1857: THE LEEDS EXHIBITION OF 1868: THE EXHIBITION OF NATIONAL PORTRAITS AT SOUTH KENSINGTON IN 1866 AND 1868: THE ROYAL COLLECTIONS AT BUCKINGHAM PALACE AND WINDSOR CASTLE: AND THE WINTER EXHIBITIONS OF THE WORKS OF THE OLD MASTERS, AT THE ROYAL ACADEMY, FROM 1870 TO 1879.

	THE PROPERTY OF
Aertvelt, *the marine painter*. . .	Augsburg Gallery.
Arundel, Thomas Howard, Earl of .	Duke of Sutherland, K.G.
Arundel and Surrey, Thomas Howard, Earl of, with his Countess and their Children. *Signed "An. Vandyck inv. Ph. Fruytiers fecit* 1642". . .	Lord Stafford of Costessy.
Arundell of Wardour, Thomas, first Lord.	Lord Arundell of Wardour.
Balbi Children, The	Dowager Countess Cowper.
Balen, Hendrik van, *the painter* . .	Duke of Buccleuch, K.G.
Baltimore, Anne Arundell, Lady. *Bust*.	Lord Arundell of Wardour.
Basset, Adm. Sir Francis. *Full length*	Mr. J. F. Bassett.
Bedford, Ann Carr, Countess of . .	Earl Spencer, K.G.
Bentivoglio, Cardinal	Pitti Palace, Florence.
Berg, Count Henry de. . . .	Madrid Museum.
Bolingbroke, Family of the first Earl of. *Seven half length portraits in a garden.*	Earl of Morley.
Brignole, La Marchesa de, and Child. *Full length*	Earl of Warwick.
Brignoli Family	Palazzo Brignoli, Genoa.
Bristol, George Digby, Earl of, and William Earl of Bedford. *Full length. Signed "Ant: van Dyck Eques Pt"* .	Earl Spencer, K.G.
Brouwer, Adriaan, *the painter* . .	Duke of Buccleuch, K.G.

	THE PROPERTY OF
Buckingham, Mary Fairfax, Duchess of. *Half length.*	Lord Lyttelton.
Buckingham, George Villiers, first Duke of. *Head only, after his assassination.*	Marquis of Northampton.
Buckingham, Duke of, and his Brother	The Queen (Windsor Castle)
Buckingham, George Villiers, second Duke of, and his brother Francis. *Full length*	Earl of Warwick.
Burlington, Richard Boyle, first Earl of	Duke of Devonshire, K.G.
Car, Mrs. *Signed "A. Vandyck,"* 1660	Earl Somers.
Carew, Thomas, *the poet*, and Sir William Killigrew	The Queen (Windsor Castle).
Carignan, Francis Thomas, of Savoy, Prince de	The Queen.
Carignan, Thomas of, Prince . .	Berlin Gallery.
Carignan, Prince Thomas of, *on horseback*	Pinacoteca, Turin.
Carlisle, Countess of	The Queen (Windsor Castle).
Carlisle, James Hay, Earl of. *Half length*	Earl of Kinnoull.
Carlisle, James Hay, Earl of. *Full length.*	Lord Lyttelton.
Challoner, Sir Thomas . . .	The Hermitage, St. Petersburg.
Charles I. *Full length, with horse and attendants*	The Louvre, Paris.
Charles I. *Full length, with horse and attendants*	Sir Charles E. Isham, Bt.
Charles I. *Full length, wearing the collar and medal of the Order of St. George. Dated* 1635 . . .	The Queen.
Charles I. *in armour, mounted on a dun coloured horse, his equerry, Sir Thomas Morton, holds the king's helmet. (Sketch for the large picture at Blenheim)*	The Queen (Buckingham Palace).
Charles I. *Equestrian portrait. The Duke d'Espernon, bearing the king's helmet, is on foot by his side.* . .	The Queen (Windsor Castle).
Charles I. *Equestrian portrait. (A replica of the Windsor picture.)* . .	Hampton Court.

	THE PROPERTY OF
Charles I. *Three portrait heads in different positions.* (*Painted for Bernini's bust.*)	The Queen (Windsor Castle).
Charles I., *on horseback* . . .	Madrid Museum.
Charles I., *standing, in armour. Life size*	Sir Matthew Wilson, Bt.
Charles I. and Queen Henrietta Maria	The Queen.
Charles I., his Queen Henrietta Maria, and their sons, Charles and James .	The Queen.
Charles I. and Queen Henrietta Maria .	Dresden Gallery.
Charles I. and Queen Henrietta Maria .	Pitti Palace, Florence.
Charles I. and Queen Henrietta Maria. *Full length*	The Hermitage, St. Petersburg.
Charles I., The Children of King .	Berlin Gallery.
Charles I., Three Children of King	Dresden Gallery.
Charles I., The Children of King. .	The Louvre, Paris.
Charles I., Three Children of . .	Pinacoteca, Turin.
Charles I., A Princess, daughter of, *surrounded with flowers* . . .	Lord Ashburton.
Charles, Prince, with the Princesses Elizabeth, Mary, and Anne, and James, Duke of York. *Signed, and dated* 1637	The Queen.
Charles, Prince, Princess Mary, and James, Duke of York, children of Charles I., *with two spaniels seated at their feet*	The Queen.
Charles II., *when a boy aged eleven* .	The Queen.
Charles V., *on a white horse*. . .	The Uffizi, Florence.
Chesterfield, Catharine, Countess of, Daughter of Thomas, Lord Wolton. (*Painted about* 1636.) . . .	Earl of Radnor.
Clarbrazil, The Countess of, daughter of the Earl of Middlesex. (*Painted in* 1636.)	Earl of Denbigh.
Cleveland, Thomas Wentworth, first Earl of. *Full length. Dated* 1636 . .	Earl of Verulam.
Correllisser, Antoine	Duke of Buccleuch.

	THE PROPERTY OF
Cranfield, Lady Frances, wife of Richard, fifth Earl of Dorset	Lord Buckhurst.
Craven, William, first Earl of, *in armour. Full length*	Earl of Craven.
Dacre, Dorothy North, Lady. *Three-quarter size*	Colonel North.
Danby, Henry Danvers, Earl of. *Full length, robes and collar of K.G.)*	Mr. F. V. Wentworth.
Danby, Earl	The Hermitage, St. Petersburg
D'Aytone, The Marquis, Governor of the Netherlands	Duke of Buccleuch.
Delawarr, Isabella Edmunds, Lady. *Full length*	Countess Delawarr.
Denbigh, William Fielding, first Earl of	Duke of Hamilton.
Derby, Charlotte de la Trémouille, Countess of. *Bust*	Earl of Derby, K.G.
Derby, James Stanley, seventh Earl, his wife, Charlotte de la Trémouille, and daughter, Lady Katherine Stanley	Earl of Clarendon.
Derby, James Stanley, seventh Earl of, K.G. *Bust, in armour, badge of K.G.*	Earl of Derby, K.G.
Derby, James Stanley (Lord Strange), seventh Earl of, K.G. *Full length*	Earl of Derby, K.G.
Devonshire, The Countess of	Duke of Northumberland.
Digby, Venetia, Countess, wife of Sir Kenelm Digby	The Queen (Windsor Castle)
Digby, Venetia, Lady. *Bust*	Earl Spencer, K.G.
Digby, Sir Kenelm	The Queen (Windsor Castle).
Digby, Sir Kenelm, and Family. *Half length, figures seated*	Mr. Wingfield Digby.
Doria Family, Portraits of the	Duke of Abercorn, K.T.
Dorset, Anne Clifford, Countess of	The Queen.
Dorset, Edward Sackville, fourth Earl of	Lord Buckhurst.
Dudley, Edward Sutton, ninth Lord	Mr. R. Almack.
Elizabeth, The Princess, and the Duke of Gloucester, children of Charles I. (*A study of heads*)	Lord Chesham.
Elizabeth, Daughter of Charles	Earl of Craven.

	THE PROPERTY OF
Faille, Alexander de la, Magistrate of Antwerp	Brussels Museum.
Falkland, Lucius Cary, second Viscount. *Half length, seated*	Lord Arundell of Wardour.
Feria, The Comte de	Duke of Buccleuch, K.G.
Franck, Frans, the younger, *historical painter*	Duke of Buccleuch, K.G.
Geest, Cornelis van der	Duke of Buccleuch, K.G.
Gerbier, Sir Balthazar, and his Family	The Queen.
Gevart, Gaspar, *jurist and historian*	Duke of Buccleuch, K.G.
Gevartius, *so-called portrait of*	National Gallery.
Gloucester, Henry, Duke of	The Queen (Windsor Castle).
Grandison, William Villiers, Viscount. *Full length*	Earl of Clarendon, K.G.
Gustavus Adolphus of Sweden	Pinakothek, Munich.
Hamilton, Mary, Duchess of, daughter of William, first Earl Denbigh	Earl of Denbigh.
Hamilton, James, first Duke of, K.G. *Full length*	Earl of Carlisle.
Hamilton, James, Duke of	Earl of Denbigh.
Hamilton, James, first Duke of	Duke of Hamilton.
Henrietta Maria, Queen	Ambrosian Library, Milan.
Henrietta Maria, Queen. *Full face, hair in ringlets*	The Queen.
Henrietta Maria, Queen. *Three-quarter face, hands crossed*	The Queen.
Henrietta Maria, Queen *Profile.*	The Queen.
Henrietta Maria, Queen. *Full length, white silk dress*	Earl of Clarendon.
Henrietta Maria, Queen. *Life size, white silk dress*	Marquis of Lansdowne.
Henrietta Maria, Queen, with her dwarf, Sir Geoffrey Hudson	Earl of Portarlington.
Henrietta Maria, Queen. *Signed* "M.R. 1632."	Earl of Radnor.
Herbert Family. (*Study for the picture at Wilton; another is in the possession of Lord Carnarvon*)	The Hermitage, St. Petersburg.
Hontsum, Legerus van, *canon of Antwerp cathedral*	The Queen.

	THE PROPERTY OF
Huntly, George Gordon, second Marquis of. *Full length*	Duke of Buccleuch, K.G.
Isabella of Spain, The Infanta	Berlin Gallery.
Isabella of Spain.	The Louvre, Paris.
Isabella Clara Eugenia, Infanta of Spain, *in her widow's dress*	Duke of Buccleuch, K.G.
Isabella Clara Eugenia, Regent of the Netherlands	Earl of Hopetown.
Jode, Pieter de	Duke of Buccleuch.
Jones, Inigo	Hermitage, St. Petersburg.
Jones, Inigo	The Queen.
Jones, Inigo. *Bust, with white collar*	
Jones, Inigo. *Miniature, half length, monochrome*	Lieut.-Col. Inigo W. Inigo.
Killigrew, Thomas, and Thomas Carew. *Signed, and dated* 1628	The Queen (Windsor Castle)
Killigrew, Mrs. Cecilia Crofts. *Bust*	M. R. H. Cheney.
Kirk, Madame	Dowager Countess Cowper.
Laniere, Nicholas, *master of the band to Charles I.*	The Queen.
Laud, William, Archbishop of Canterbury. *Half length, in Episcopal habit. Dated* 1633	Archbishop of Canterbury.
Laud, Archbishop. (*Replica.*)	Hermitage, St. Petersburg.
Laud, Archbishop	Earl Fitzwilliam, K.G.
Legares, The Marquis de, Governor of Milan	Duke of Buccleuch, K.G.
Leicester, Countess of, and Countess of Carlisle, daughters of Henry Percy, ninth Earl of Northumberland. *Half length, seated near a fountain*	Mr. Charles Morrison.
Leicester, Dorothy Percy, Countess of	Earl Spencer, K.G.
Lemon, Mrs. Margaret	Hampton Court.
Lennox, Catherine Howard, Duchess of	The Queen.
Le Roy, Philippe. *Inscribed "Ætatis suæ* 34–1630"	Sir Richard Wallace, Bart.
Le Roy, the wife of Philippe. *Inscribed "Æt. sua* 16–1631."	Sir Richard Wallace, Bart.
Liberti, Henry, *organist of Antwerp*	Madrid Museum.
Liberti, Henry, *organist of Antwerp*	Pinakothek, Munich.

	THE PROPERTY OF
Lipsius, Justus, *historian* . . .	Duke of Buccleuch, K.G.
Lisle, Philip Sidney, Lord, Algernon and Robert Sidney. *Full length, as children*	Lord de L'Isle and Dudley.
Lomellini Family . . .	National Gallery, Edinburgh.
Macclesfield of Brandon, Charles Gerard, Earl of	Marquis of Salisbury, K.G.
Malderus, John, Bishop of Antwerp .	The Queen.
Mallerij, Karel van, *the engraver* . .	Pinakothek, Munich.
Mallerij, Karel van, *the engraver* . .	Duke of Buccleuch, K.G.
Manchester, Lord Kimbolton, second Earl of. *Half length* . . .	Duke of Manchester.
Marie de Medicis	Lille Gallery.
Marie de Medicis	Pinakothek, Munich.
Massey, General.	Mr. G. L. Basset.
Maurice, Prince, K.G. *Full length* .	Earl of Craven.
Minnes, Sir John, Kt. *Half length, in cuirass*	Earl of Clarendon, K.G.
Monmouth, the Countess of . . .	Earl of Radnor.
Montfort, John	Uffizi, Florence.
Montrose, James Graham, Earl of. (*Ascribed also to William Dobson.*) .	Earl of Warwick.
Morton, Anne, Countess of. *Half length*	Earl Spencer, K.G.
Morton, Sir William, Kt., *Justice K.B. Bust, in scarlet robes*	Mr. T. B. Bulkeley Owen.
Nassau, John, Count of . . .	Pinakothek, Munich.
Nassau, John, Count of . . .	Lord Ashburton.
Newcastle, William Cavendish, Duke of, K.G. *Full length*	Earl Spencer, K.G.
Newport, The Earl of. *Half length* .	Countess of Rosebery.
Nole, Andreas Colijns de, *sculptor* .	Duke of Buccleuch, K.G.
North, Dudley, fourth Lord, K.B. *To wa'st*	Colonel North.
Northampton, James Compton, third Earl of. *Half length, in armour* .	Countess Delawarr.
Northumberland, Henry Percy, ninth Earl of. *Bust*	Earl of Denbigh
Northumberland, Henry Percy, ninth Earl of. *Full length, seated* . .	Earl of Carlisle.
Northumberland, Algernon Percy, tenth Earl of. *Full length* . . .	Earl of Essex.

	THE PROPERTY OF
Northumberland, Algernon Percy, Earl of, his Countess, and their Child .	Marquis of Salisbury, K.G
Northumberland, Algernon, tenth Earl of, K.G., his Countess, and Child. *Half length*	Marquis of Salisbury, K.G.
Odescalchi, Don Livio, nephew of Pope Innocent IX., *standing, black dress* .	Sir H. H. Campbell, Bart.
Orleans, Gaston, Duke of . . .	Earl of Radnor.
Orleans, Gaston, Duke of. *Full length.*	The Queen.
Oxford, The Countess of . . .	Madrid Museum.
Palamedes, *the painter* . . .	Pinakothek, Munich.
Pembroke, The Earl of . . .	Dulwich Gallery.
Pembroke, Philip Herbert, fourth Earl of, and first of Montgomery. *Full length, miniature*	Earl of Yarborough.
Pembroke, Philip, fifth Earl of, and second of Montgomery, *in cuirass. Half length*	Viscount Galway.
Pennington, Admiral Sir John, *in cuirass. Bust*	Mrs. W. Willes.
Peterborough, The first Countess of .	Mr. Mordaunt F. Bisset.
Peterborough, John, Earl of, *standing. Life size*	Mr. Mordaunt F. Bisset.
Phalsburg, Henrietta of Lorraine, Princess of. (*Signed* "*Ant. Van Dyck, Eques, fecit.*")	Duke of Hamilton.
Pierese, Nicholas Claude Fabri de .	Duke of Buccleuch, K.G.
Portland, Countess of. *Full length* .	Lord Lyttelton.
Portland, Richard Weston, Earl of, K.G. *Full length*	Mr. H. J. Percival Barkes.
Rich, Sir Charles. *Full length, standing, in armour*	Viscount Dillon.
Rich, Lady Isabella, *standing. Life size*	Lady Elizabeth Pringle.
Richardot and his Son . . .	Louvre, Paris.
Richmond, The Duchess of. . .	The Queen(Windsor Castle)
Richmond, The Duchess of, *represented in the character of St. Agnes* . .	The Queen.
Richmond and Lennox, Frances Howard, Duchess of. *Full length. Dated London,* 1633. . . .	Marquis of Bath.

	THE PROPERTY OF
Richmond, Mary, Duchess of, daughter of George Villiers, Duke of Buckingham, with the dwarf, Mrs. Gibson .	Earl of Denbigh.
Richmond, The Duke of . . .	The Louvre, Paris.
Richmond, The Earl of . . .	Marquis of Bristol.
Richmond and Lennox, James Stuart, Duke of	Duke of Buccleuch, K.G.
Richmond and Lennox, James Stuart, Duke of. *To waist* . . .	Mr. W. H. Pole Carew.
Richmond and Lennox, James Stuart, Duke of, with the dog who saved his l fe	Earl of Denbigh.
Richmond and Lennox, James Stuart, Duke of. *Full length, standing*. .	Earl of Leicester, K.G
Richmond and Lennox, James Stuart, Duke of, *standing, with dog. Life size*	Lord Methuen.
Rubens, Sir Peter Paul . . .	National Gallery.
Rubens, Sir Peter Paul, Kt. . .	Duke of Buccleuch, K.G.
Rubens, Sir Peter Paul, *on a horse given to him by Van Dyck*	Earl of Radnor.
Rupert, Prince	Earl of Craven.
Rupert, Prince. *Half length, standing, in armour*	Mr. H. C. Okeover.
Russell, Lady Rachel. *Half length, seated*	Marquis of Exeter, K.G.
Ryckaert, David.	Madrid Museum.
Ryckaert, Martin, *the painter* . .	Dresden Gallery.
St. Croix, Madame	The Queen (Windsor Castle).
St. Croix, Maria Clara, Duchesse de .	The Queen.
Santa Croce, Countess of . . .	Earl of Warwick.
Savoy, The Duchess of . . .	Duke of Abercorn, K.G.
Scaglio, Alexander	Pinakothek, Munich.
Snyders, Frans, Wife of . . .	Earl of Warwick.
Southampton, Elizabeth, Countess of .	Dowager Countess Cowper.
Southampton, Rachael, first Countess of	Dowager Countess Cowper.
Spinola, Andrea, Doge of Genoa. *Full length, seated*	Sir Henry Hawley, Bart.
Spinola, The Marquis. . . .	Earl of Hopetown.
Stalbent, Adrien, *painter* . . .	Duke of Buccleuch, K.G.
Stuart, Lord John, and Lord Bernard, sons of the Duke of Lennox . .	Dowager Countess Cowper.

	THE PROPERTY OF
Strafford, Thomas, Earl of . . .	Earl Fitzwilliam, K.G.
Strafford, Thomas Wentworth, first Earl of. *Full length, in half armour* .	Earl of Home.
Strafford, Thomas, first Earl of, and his secretary, Sir Philip Mainwaring, Kt. *Half length, seated*	Sir H. Mainwaring, Bt.
Sunderland, Lady Dorothy Sidney, Countess of. *Half length.* . .	Earl of Bradford.
Sunderland, Dorothy Sidney, Countess of. *Half length*	Lord De L'Isle and Dudley.
Sunderland, Lady Dorothy Sidney, Countess of. *To waist* . . .	Earl Spencer, K.G.
Trafford, Sir Cecil. *Head only* . .	Sir Humph. de Trafford, Bt.
Vandenburgh, Count Henry, *in armour*.	The Queen.
Van der Bocht, *Burgomaster* . .	Amsterdam Museum.
Van Dyck, Sir Antony, *portrait of himself*	National Gallery.
Van Dyck, Sir Antony . . .	The Louvre, Paris.
Van Dyck, Sir Antony, and the Earl of Bristol	Madrid Museum.
Van Dyck, Sir Antony . . .	The Queen.
Van Dyck, Sir Antony . . .	Earl Spencer, K.G.
Vane, Lady Frances. *Half length* .	Sir Henry R. Vane, Bt.
Vane, Sir Henry, the elder. *Half length*	Sir Henry R. Vane, Bt.
Vane, Sir Henry, Kt., the younger. *Three-quarters length* . . .	Sir Henry R Vane, Bt.
Verney, Sir Edmund, *in armour. Half length*	Sir Harry Verney, Bt.
Verney, Sir Edmund *standard-bearer to Charles I.*	Sir Harry Verney, Bt.
Villiers, George and Francis, *sons of the Duke of Buckingham* . . .	The Queen.
Vos, Simon de, *painter* . . .	Duke of Buccleuch, K.G.
Vranck, Sebastian, *battle painter* .	Duke of Buccleuch, K.G.
Wael, Lucas and Cornelis de . .	Cassel Gallery.
Wallenstein, Count of . . .	Pinakothek, Munich.
Waller, Edmund. *Full length, standing.*	Sir H. G. P. Bedingfield, Bt.
Wandesford, Lord	Hermitage, St. Petersburg.
Warwick, Earl of, *in armour* . .	Earl of Leicester.
Warwick, Charles Rich, Earl of . .	Lady Elizabeth Pringle.
Wentworth, Lady Arabella . . .	Earl Fitzwilliam, K.G.

	THE PROPERTY OF
Wharton, Sir Thomas . . .	Hermitage, St. Petersburg.
Wharton, Thomas, M.D. *Bust* . .	Royal College of Physicians.
Wharton Family, Two Children of the .	Hermitage, St. Petersburg.
White, Jerry, *chaplain to Oliver Cromwell. Bust*	Mr. G. J. A. Walker.
Widdrington, Sir William, Bt., first Lord Widdrington. *To waist* . . .	Mr. Ch. Towneley.
William of Orange as a Boy. . .	Hermitage, St. Petersburg.
Wolfart, Artus, *historical painter* . .	Duke of Buccleuch, K.G.
Worcester, Edward Somerset, second Marquis of. *Half length* . . .	Duke of Beaufort.

There are many unnamed portraits by Van Dyck in the public galleries of Europe as well as in private possession which are not mentioned in the above catalogue.

Smith's 'Catalogue Raisonné' gives a list of 971 of Van Dyck's works.

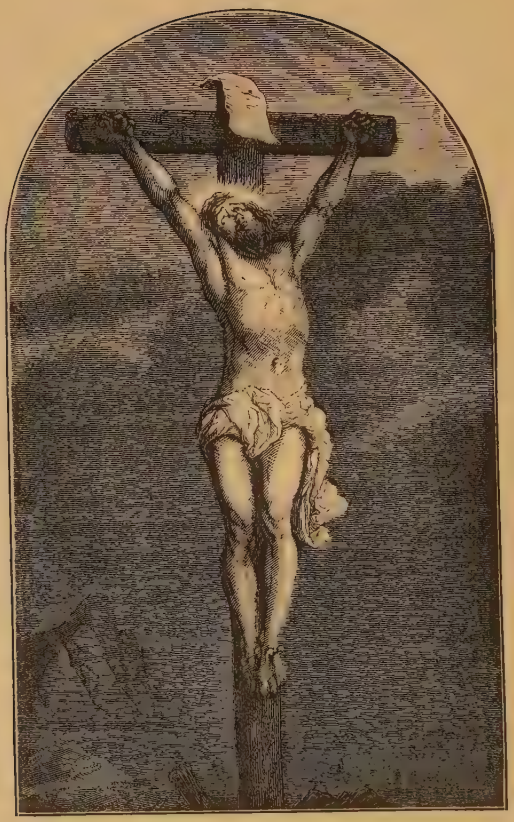
SACRED SUBJECTS.

Betrayal of Christ	Madrid Museum.
Betrayal of Christ	Lord Methuen.
Christ on the Cross	Antwerp Museum.
Christ taken down from the Cross. .	Antwerp Museum.
Christ on the Cross	Lille Gallery.
Christ healing the Paralytic . .	The Queen.
Christ and the Pharisee . . .	Palazzo Brignoli, Genoa.
Crowning with Thorns. (*An altered copy of Titian's picture at Munich.*) . .	Madrid Museum.
Crucifixion, The.	St. Jacques, Antwerp.
Crucifixion, The.	Courtray.
Crucifixion, The.	Cathedral, Mechlin.
Crucifixion of St. Peter . . .	Brussels Museum.
Dead Christ. (*Small.*) . . .	The Louvre, Paris.
Dead Christ	Mr. Alfred Elmore, R.A.
Descent of the Holy Ghost . . .	Berlin Gallery.
Entombment, The	Antwerp Museum.
Four Repentant Sinners before Christ .	Augsburg Gallery.
Incredulity of St. Thomas . . .	Hermitage, St. Petersburg.
Infant Saviour embracing St. John .	The Queen.
Infant Christ and St. John .	Mrs. Morrison.

	THE PROPERTY OF
Magdalen, St. Mary	Belvedere, Vienna.
Madonna and Saints	Belvedere, Vienna.
Madonna, The	Brunswick Gallery.
Madonna, The	Dulwich Gallery.
Madonna, The	The Louvre, Paris.
Madonna, The. *Life size*	The Queen.
Virgin and Donor	Belvedere, Vienna.
Madonna and Donors	The Louvre, Paris.
Madonna and St. Anthony	Brera, Milan.
Virgin and Child	Lord Ashburton.
Virgin and Child, with St. Catharine	Duke of Westminster, K.G
Holy Family	Acad. di San Luca, Rome.
Holy Family	Belvedere, Vienna.
Holy Family	Hermitage, St. Petersburg.
Holy Family	Pinakothek, Munich.
Holy Family	Pinacoteca, Turin.
Holy Family	Lady A. de Rothschild.
Marriage of St. Catharine	The Queen.
Miraculous Draught of Fishes. (*A study*)	National Gallery.
Mocking of Christ, The	Berlin Gallery.
Pietà	Berlin Gallery.
Pietà	Pinakothek, Munich.
St. Anthony of Padua, holding the Infant Christ	Brussels Museum.
St. Augustine in Ecstasy	St. Augustine's, Antwerp.
St. Francis in Ecstasy	Brussels Museum.
St. Jerome	Dresden Gallery.
St. Martin Dividing his Cloak. (*Copy of the Rubens at Windsor.*)	Saventhem, Belgium.
St. Sebastian	The Louvre, Paris.
St. Sebastian	Pinakothek, Munich.
St. Sebastian. (*A sketch.*)	Earl of Warwick.
Martyrdom of St. Sebastian	National Gallery, Edinburgh.
Martyrdom of St. Sebastian	Hermitage, St. Petersburg.

MISCELLANEOUS SUBJECTS.

	THE PROPERTY OF
Ambrose, St., Refusing the Emperor Theodosius. (*Copy of Rubens.*)	National Gallery.
Boys blowing Soap Bubbles	Hermitage, St. Petersburg
Child and Dog	Antwerp Museum.
Child's Head. (*Study in crayon.*)	Academy of St. Luke, Rome.
Cupid and Psyche, *in a landscape*	The Queen.
Dædalus and Icarus	Earl Spencer.
Greenwich, The old Palace at, *figures in the foreground, among whom are portraits of Charles I., Henrietta Maria, Lord Arundell, and others.*	The Queen.
Rinaldo and Armida	The Louvre, Paris.
Rinaldo and Armida	Duke of Newcastle.
Samson and Delilah	Belvedere, Vienna.
Satyr, a	Brussels Museum.
Study of Horses (Equi Achillis)	National Gallery.
Study of three Horses, with their Riders	The Queen.
Study of a Man on Horseback	Augsburg Gallery.
Venus and Vulcan	Belvedere, Vienna.



THE CRUCIFIXION. BY VAN DYCK.

FRANS HALS.

From an etching by himself.

FRANS HALS

OF HAARLEM.

PREFACE.

THE importance of the position which Frans Hals occupies in the history of Dutch Art is a comparatively recent discovery, and the literature which exists concerning him is naturally scanty. For the facts of his life I have principally relied upon the patient and minute researches of M. A. Van der Willigen, author of *Les Artistes de Haarlem.* This is a work of great value, replete with biographical and statistical information; but inasmuch as its author has, with a feeling for which it is impossible to blame him, resolutely sacrificed all other considerations for the sake of accuracy and brevity, it is marked by a jejuneness of style hardly calculated to ensure its popularity. The publication of Unger's etchings from Hals, with the critical letter-press of Vosmaer, has done much to increase the public appreciation of the master. The most elaborate account of Hals known to me is the essay by Dr. Wilhelm Bode, in the series entitled *Kunst und Künstler;* and it is to this author that I must acknowledge myself indebted for most of the substance of my second chapter.

P. R. H.

LIST OF ILLUSTRATIONS.

FRANS HALS.

	PAGE
Portrait of Hals. (*From an etching by himself.*) *Frontispiece*	
Frans Hals and his Wife, Lysbeth Reyniers	92
Portraits of a Gentleman and his Wife	98
Junker Ramp and his Sweetheart	100
Banquet of the Officers of the Civic Guard	102
Portrait of an Officer	104

FRANS HALS

CHAPTER I.

THE LIFE OF HALS.

1584–1666.

THE name of Van Dyck is so familiar to English ears, and the productions of his art to English eyes, his greatest triumphs are so intimately associated with our own domestic history, that the country of his adoption seems to have a closer property in the artist than the country of his birth, and it almost costs an effort to remember that we cannot claim him as a native painter. The memory of the man who stands nearest to him among contemporary artists of the Netherlands is perpetuated by no such associations; and it is only within late years that the utterances of continental critics have rescued the fame of Hals from unmerited neglect. A quarter of a century ago he would hardly have obtained more than a subordinate place in the classification of the great galaxy of art which glorifies his century and his country; but his genius has since met with clearer recognition, and the eloquent tribute paid to it by a recent writer cannot now be accused

of any touch of extravagance. "Young artists who wish to become portrait painters," writes Lord Ronald Gower, in his valuable little handbook to the art galleries of Holland, "and who are not spoilt by the horrors of portraiture which the walls of our academy exhibit,—if there be one left who feels that he has the instinct and power of becoming a good portrait painter (the noblest walk in the whole flowery land of painting)—if, I say, there is any one with any wish to be a great and true artist, let him come to Haarlem and study these truly wonderful works of an artist whose fame, long slumbering, will yet receive its due, and whose works will hold their own with those of Titian, of Velazquez, of Gainsborough, and of Reynolds; for as a portrait painter Hals is on a level with these four,—in fact, he may be called the Velazquez of the North."

If we had to complain of the meagre character of the records from which a biography of Van Dyck is to be extracted, the same thing is even more deplorable in the case of Frans Hals. His life, though twice as long as that of his more illustrious contemporary, was comparatively retired and uneventful. A stationary existence of sixty years in a quiet Dutch city, with the ordinary troubles and pleasures of a careless "Bohemian" life, and a course of fair professional success, to which the artist's own faults and foibles denied the triumph that his genius might have won, forms a somewhat tame contrast to the brilliant history of Van Dyck's career, diversified by extensive foreign travel and commerce with the princes and nobles of many lands, and involved in its end with the catastrophe of a great revolution.

That Antwerp claims the honour of having given Hals

birth is merely an accident of his origin. His ancestry was Dutch; from the outset of his working life he had become a citizen of Holland; and the characteristics of his art are decidedly opposed to those of the Flemish school, with Rubens at its head.

For two centuries before the artist's birth, the Hals family, as its records prove, had occupied a place of high consideration among the patrician houses of Haarlem. Misfortunes consequent upon the war compelled the parents of Frans, in the latter part of the 16th century, to quit their native city and seek an asylum in Antwerp. There, and not, as some biographers have asserted, at Mechlin, Frans was born, probably in the year 1584. Nothing is known certainly of the history of his early years; he studied probably at Antwerp in the beginning of his training, and, on the return of his family to Haarlem, entered the school of Karel van Mander. The date of this return can only be conjectured; we ought probably to place it before 1608, if we are to suppose that the "Joost Hals of Antwerp," who in that year was charged before the Haarlem magistrates for drunkenness and disorderly conduct in the streets, was a member of the same family. If this chronology be correct, it is impossible that Frans Hals should have been, as has been suggested, a pupil of Rubens; the latter only returned to Antwerp from Italy in 1609. It is not unlikely, however, that the early masters of the two painters may have been the same, and this would account for a similarity between them in certain points, sufficient to suggest the hypothesis of their relation as master and pupil. Moreover, the tradition that Van Mander was the instructor of Hals in Haarlem has met with little doubt, and if true it throws still

farther back the date at which he began to reside there. Karel van Mander, who on returning from Italy settled in Haarlem in 1583, continued to teach there until close upon the time of his death, which took place at Amsterdam in 1606. He combined successfully the functions of a painter and a literary man, and is perhaps best remembered by his work entitled "Het Schilder Boek," a biography of eminent painters. He also tried his hand at poetry, and was the author of translations of Homer and Virgil.

It must have been about the year 1610 that Hals married a young lady named Anneke Hermanszoon. On the 2nd of September, 1611, occurred the baptism of their son Herman Hals. His domestic life with this lady cannot have been very happy; on the 20th of February, 1616, we find him summoned before the magistrates for ill-treating her. He received on this occasion a severe reprimand for his drunken habits and violence, expressed much contrition, and was let off on the understanding that a repetition of the offence would be visited with severe punishment. He was relieved from temptation by the death of his wife, which happened only a few days afterwards; not, we are glad to believe, in consequence of his mishandling, but in the course of nature, as it was not thought necessary to hold any inquest or investigation concerning the causes of her death.

In his second marriage Hals was more fortunate in finding a spouse able to make allowance for his peculiarities of conduct and temper. Her name was Lysbeth Reyniers, and report says that her previous life had been anything but regular. They were married on the 12th of February, 1617,—none too soon, for in a day or two Hals was the parent of a daughter, who was baptized by the

name of Sara on the 21st. In spite of the holes in the lady's reputation, this seems to have been on the whole a satisfactory match. The worthy couple lived together for nearly fifty years, and brought up a large family. The church registers of Haarlem record the baptisms of some of their children, and others are known to have existed. On the 21st of July, 1623, another daughter was baptized as Adriaentgien. On the 12th of December, 1624, a son received the name of Jacobus. In 1627 another son, Reynier, made his appearance. On the 25th of July, 1628, the baptism of another, Nicolaas, is recorded. The entries close with the name of a daughter, Maria, baptized on the 11th of November, 1631.

The story of Van Dyck's interview with Frans Hals, in 1622, has been related before. It is said that on this occasion the younger artist urged his friend to try his fortune in London, and offered to introduce him there, but Hals, preferring ease to ambition, declined to make the experiment. By staying where he was, he could earn a competence from the exercise of his art, and could employ his leisure time in his own fashion among congenial companions; and he failed to sympathize with the restless genius that craved for more than these advantages.

The accounts of Hals's dissolute habits have undoubtedly been much exaggerated. Little as we know of his history, there is plenty of evidence to prove that he was very different from the mere sot which some biographers would have us believe him. It cannot be denied that he was both intemperate and improvident, and these faults were powerful obstacles to his advancement. If he had been less idle and less fond of pleasure he would have done more work and achieved higher fame; but a man given over

altogether to wine-bibbing and low society would hardly enjoy, as Hals did, considerable local reputation in a crowded profession, constant employment during a long working life, and a pension from the State to provide for the wants of his old age. As to those features in his character which are not praiseworthy, the historian need not be harsher than the artist's own contemporaries; his talents were allowed to condone his faults while he lived, and it is with his talents that posterity is chiefly concerned. Even after the wife-beating episode, it does not appear that he was regarded with disfavour among his fellow-citizens; for we find that in 1617 and 1618 Frans and his brother Dirck Hals were elected members of the Guild of Rhetoric, "de Wijngaardranken." They were also members of the Civic Guard, and of the Guild of Saint Luke,—for Haarlem, like Antwerp, possessed this institution. The Haarlem guild was incorporated by charter in 1514, and embraced, like the one at Antwerp, a great variety of trades. Its registers have been preserved, and are full of valuable biographical information.

In 1642 we find Hals refusing to pay the yearly subscription of six sous exacted from members of the guild. Whatever his reason was, the matter must have been amicably arranged, for in 1644 his name appears on the committee, which was a small body chosen annually from amongst the most distinguished members of the fraternity. In 1661, in consideration of his poverty and his services to art, the aged painter was excused from payment altogether.

Towards the end of Frans Hals's life, his pecuniary difficulties became serious. In 1652, one Jan Ykess, a baker, sued him for a debt of 200 Carolus guilders,

incurred for bread supplied and small loans advanced from time to time, and obtained possession of the artist's movables. The baker was not a hard-hearted creditor; content with a lien upon his debtor's property, he left him the use of it for the time being.

In 1662 Hals was seventy-eight years old, and poverty pressed hard upon him. He applied for relief to the city administration, who readily granted an immediate donation of fifty florins, and an allowance for one year of 150 florins, to be paid quarterly. This staved off want for the time, but soon after the quarterly payments ceased, he had to renew his appeal to the public bounty. On the 16th of January, 1664, he appeared again before the city council, who took his case into consideration. A provisional order was issued that three cartloads of peat for fuel should be sent to him, and that those who had a claim against him for rent should apply to the municipality. By the 1st of February they had come to a decision on his case. He obtained a pension of 200 Carolus guilders a year, beginning from the 1st of October, 1663, and paid in quarterly instalments.

Hals did not long survive to enjoy the public liberality. He died on or about the 26th of August 1666, in his eighty-second or eighty-third year, and was buried on the 1st of September, beneath the choir of the church of Saint Bavon. The church books contain an entry of the payment of the burial fee of four florins. Even this has led some imaginative biographers astray; the four florins have been taken for the whole funeral expenses, and Hals has been described as descending to a pauper's grave. A rhyme familiar to all who are conversant with the literature of epitaphs will remind English readers that a

pauper does not secure a tomb under the choir floor. The fee was evidently the customary one for permission to bury in the church, and if the representatives of the deceased had been able to spare nothing for superfluities, they need not have incurred it.

The widow Lysbeth appears to have fallen into extreme poverty after her husband's death. On the 26th of July, 1675, she obtained relief to the extent of fourteen sous a week. After this no more is heard of her; the absence of any record of her death and burial probably implies that she died in some workhouse or pauper hospital.

Four of the sons of Hals achieved a certain amount of distinction as artists. Herman was a painter of *genre* subjects; Nicolaas served on the committee of the guild in 1682; Reynier, and another son called Frans, whose name does not appear on the baptismal register, also followed their father's profession. Mention is made of another son, Pieter, who went out to the East Indies; what became of him is not known.

CHAPTER II.

THE WORKS OF HALS.

THE eight pictures by Hals in the Haarlem Museum, which extend in the dates of their production over nearly half a century, enable us to take a tolerably comprehensive survey of his artistic development. The first of them, dated 1616, is (with one uncertain exception) the earliest known work of the master. This is the *Banquet of Officers of the Civic Guard*, a portrait group of twelve figures. It belongs to a time before the artist had completely asserted his independence, and shows in its style much of the influence of the old Dutch masters, more particularly of Frans Pieter de Grebber, of Cornelis Cornelissen, and of Hals' own master, Karel van Mander. The reddish tint in this picture, the cold shadows, and a certain haziness, are all peculiarities of Van Mander. The similarity to the style of Rubens, which has been supposed to be traceable in it, is purely fanciful. It must not be thought that because outside influences can be detected, the early work of Hals is deficient in freshness and originality; on the contrary, he has so far overcome the chief faults of former Dutch painters, their stiffness in arranging figures, their excessive fondness for brown tints, and uneasy variety of colours,—he stamps his work so

unmistakably with the impression of his own individuality, that Schrevelius is fully justified in his remark, made with regard to this very picture, "*omnes superat inusitato pingendi modo, quem peculiarem habet.*" The treatment of the picture is bold, the grouping singularly animated, the heads carefully finished, the hands showing something of the peculiar shortness and breadth which strikes us in many portraits by Hals.

Two well known *genre* pictures of the same year 1616 are wonderfully full of life and humour. *The Jolly Trio*, which was formerly at Brussels, has found its way to America, but an admirable copy by Dirck Hals exists in the Berlin Museum. *The Herring-Seller*, in the possession of Lord Northbrook, is a portrait of a man about seventy years of age, who carries in one hand a basket of fish, and with the other holds up a herring, which he cries for sale. His fine black costume, and a coat of arms on the trappings of the horse by his side, let us know that he is no common fisherman, but a patrician who, drawing his income from the fisheries, chooses this way of showing that he is not ashamed of the business which has made him rich. In both these pictures the local colouring is a little hard and heavy; in the background we have the pervading cool grey tint which became a marked characteristic of the artist.

A *Carouse*, in the Cocret collection in Paris, belongs to the same period. Persons of the same type as in *The Jolly Trio* have been making merry together, and their appearance, as they sit with flushed faces and lolling tongues, proclaims that the genial influence of Bacchus has not been invoked in vain. The hardness of colouring and the red tints appear more pronounced in this picture than in the *Banquet of Officers*, and suggest that it may be of yet earlier

date; and the presence of a large monogram of F. H. in Gothic initials does not make this supposition less probable.

The picture of *Junker Ramp and his Sweetheart*, in the possession of Madame Copes van Hasseldt, belongs to the year 1623. The technical faults of the earlier works are now disappearing, and the artist approaches the maturity of his powers. Hals here shows himself master of the art of painting a laugh; his delineation of mirth is irresistibly contagious. The gay Junker tosses his brimming goblet with a roar of side-splitting laughter, while his lady peeps from behind him in equally merry mood, and a noble dog, jealous of his master's affection, thrusts himself between the pair.

Of the *Rommelpotspeeler*, a perfect example of *genre* painting which was produced a few years later, Hals made two copies; one was formerly at Mr. Goldsmith's at the Hague, the other is in the possession of Count Mniszech at Paris. Several copies by other hands exist, the best of which are those at Gsell and Dresden, probably the work of Dirck Hals, or of one of the sons of Frans.

To this period, from about 1623 to 1630, belong a number of small figures, some being carefully finished studies, others mere sketches hastily thrown off, all of them more or less humorous delineations of every-day life and character. Such are the singing and playing children at Brussels, Cassel, and Konigsberg, the *Fluteplayer* at Berlin, and the *Jolly Topers*, which may be found repeated in several galleries.

It is interesting to inquire how the fashion of *genre* pictures originated. Some critics give the credit of introducing the style into Holland to Honthorst and the other

followers of Caravaggio. Others consider Karel van Mander as the real founder of a school that plays so great a part in Dutch art. It is possible that the latter may have had great influence in determining the tastes of Frans Hals; but, wherever the school may have had its more remote origin, it is Hals who deserves to be called the founder of the distinctive Dutch school of *genre* painting. He was the first to instil into his pictures the life and vigour, the easy comedy, the homely reality, which distinguish the best examples of their kind. Most of his achievements in this line belong to the earlier years of his working life, and many seem to testify to his necessities. He had to catch the popular taste, and to work for small prices; and this partly explains the prevalent treatment of his subjects,—his preference, for instance, for a small canvas, and half-length figures. The taste which set so strongly in this direction was the product of national character and of the circumstances of the time. The Dutch of the new generation, in the enjoyment of peace and freedom for which they had fought hard, were men of strong individuality of character, and not a little self-conscious. They had not much of the spiritual, but they had shrewdness, a keen sense of humour, and a mighty belief in themselves. If an artist wanted to interest them, let him represent themselves and their doings; if he could make them amusing, so much the better; men who have capacity and self-confidence can afford to laugh at themselves. In Belgium, as in Italy, a painter could still find an avenue to fame in the pursuit of religious art; in Holland the Reformed Church eschewed all the pomps and vanities of decorations, and that avenue was entirely closed. Under such circumstances artists naturally turned to portraits and *genre*, each branch, in the hands of a

JUNKER RAMP AND HIS SWEETHEART.

From the painting by Hals, at Haarlem.

painter of genius like Hals, supplementing and strengthening the other in its interpretation of the spirit of the time. Hals gained in both departments of his art by uniting them. Whether he is painting the portrait of some leading man, or the manners of the common people, he always gives us a straight-forward, uncompromising study of character, without flattery and without exaggeration,—individual character in the one case, national character in the other. For the student of history who would set before himself a true picture of a great age, the knowledge of manners is as important as the knowledge of men, and we seek in the works of a great artist for the interpretation of both.

A large number of portraits belong to the same period as the *genre* pictures above mentioned, among them several likenesses of the learned men of Haarlem. A life-like portrait of *Dr. Johannes Acronius*, the very canvas seeming to breathe the air of the lecture-room, now hangs in the Berlin Museum. Its companion picture, representing a young man richly dressed, is equally happy in its contrasted delineation of expanding manhood.

The life-size *Portrait of an Officer*, painted in 1624, and now in the possession of Sir Richard Wallace, exhibits a faithfulness in detail and delicacy of treatment far in advance of any other works of that date. It is one of Hals's best portraits. About the same time was painted the wonderful picture of the artist himself and his wife, in the Rijks Museum at Amsterdam. The worthy pair, no longer young, but looking as healthy, comfortable, and light-hearted, as heart could wish, recline at the foot of a spreading tree, in full enjoyment of the rural scene before them. Lysbeth is turning round with a smile, as if to answer some jovial sally of her husband's. Both are in

black, compelling a simple and uniform treatment throughout the picture, in which the familiar grey tint prevails as the dominant tone.

Two important military pieces, of the year 1627, are in the Haarlem Museum. These are the second *Banquet of the Civic Guard*, and the *Banquet of Adriansdoelen Officers*, bright and festive groups full of humour and life. In a picture of 1633 we meet the Adriansdoelen officers again at table, but in a different mood. They are assembled for consultation in a garden behind the Shooting Hall. Some, among them the standard-bearer, are grouped in earnest conversation around the colonel; others, in deep discussion over some affairs of apparent moment, have a copy of the Statutes to consult. Through the deep brown shade of a spreading tree comes a glimpse of the sky in its sunset glory. In 1639 the Civic Guard was again painted, standing at ease, with the artist himself, shown modestly stationed in a corner, included in the group. Hals gained much in reputation by these military pictures, and the authorities of several other Dutch towns applied to him for similar portraits of their corps. Houbraken mentions with high praise a shooting scene by Hals at Delft; and there is a well-known and admired painting of the same kind in the Town Hall of Amsterdam.

The portraits executed by Hals for the Beresteyn family are among his finest masterpieces. The portrait of Nicolaas Beresteyn and his wife was painted in 1629. In 1630 comes a large picture of another Beresteyn, with his wife and family, full of life and spirit. The parents sit under the shade of a tree, watching the happy children at play with their nurses. The natural untroubled enjoyment of the little ones, the maids' participation in it, the parents' satis-

faction in contemplating the games, are all brought before us with a vivacity which even Rubens has never excelled. Very few pictures can compare with the charming portrait of a young girl of the same family, painted perhaps two or three years later. In splendid attire, in a rich red dress, with gold braid and veil, a large black mantle falling from the head with its characteristic hood, the left hand holding a long grey glove, the right a fan of feathers, a lady of the highest rank stands before us; yet the face is that of a young girl of about twelve years of age, with a happy laughing expression, which sparkles in contrast to the state and stiffness of her surroundings. The treatment of the picture, which has unfortunately received considerable damage, is in some respects so unlike the master's usual workmanship that it has at different times been imputed to Velazquez, to Rubens, and to Van Dyck; it is, however, now universally acknowledged to be from the hand of Frans Hals.

To the same time as the Beresteyn pictures belong several portraits of *Van Heythuysen*, a great benefactor to the town of Haarlem. A full-length in the Lichtenstein collection at Vienna is among the happiest efforts of the artist's brush. Another full-length, formerly in the possession of the family, is now in the Berlin Museum. A third was bought by Baron Rothschild at an auction in 1865 for 35,000 francs. In this last Hals has seized the moment when the young man has just entered his studio thrown himself in a seat, and begun to talk, to transmit his features to the canvas. He has run up for a moment, leaving his horse below; we see him as he sat, easily, one leg over the other, unconscious that he was sitting for his portrait, the riding-whip bent in his hands, and a merry

smile on his lips, called up by some sally of the painter's. That the young man was pleased with his impromptu portrait we know, for he ordered a duplicate to present to his father.

The Haarlem group of *Directors of the Elizabeth Hospital* is remarkable for the traces of Rembrandt's influence that appear in it. The picture has strongly-marked characteristics, almost entirely foreign to Hals's natural style. This influence, which was most strongly felt in the two or three years following 1640, may be traced in several other works of the period. A portrait of a lady in the Bridgewater Gallery, another of an elderly lady (dated 1639) in the Van der Hoop Museum at Amsterdam, the portraits of an old man and his wife in the possession of D. Van der Keller (1643), and a portrait of a young lady seated, in the Städel Museum at Frankfort, may be mentioned as examples. This Rembrandtesque manner was only a passing phase of Hals's artistic development, and as it passes off his individuality becomes more and more decided to the end.

The portrait of Descartes in the Louvre, painted in 1655, is a strikingly characteristic work. The artist does not condescend to the least disguise of the homeliness of his sitter's countenance, nor can the lack of personal beauty detract from the impression of intellectual power in the face. Of the same period are the large likeness of a man in Baron Rothschild's collection at Vienna, formerly at Gsell, and the portrait of a youth at Gotha. In 1660 we have the beautiful portrait of a young man in a large hat, in the Cassel Gallery, universally known through Unger's etching. Two admirable men's portraits, belonging to nearly the same time, are in private collections in Holland;

PORTRAIT OF AN OFFICER.

From the painting by Hals, in the possession of Sir Richard Wallace.

a portrait of Willem Croes, in the possession of Baron van Pallandt of the Hague, and one of a man, which appeared in Mr. Neville Goldsmith's auction in 1876. The Berlin Gallery contains a man's half-length portrait, dated 1660, and the famous *Hille Bobbe of Haarlem*, an admirable *genre* painting of uncertain date.

Two pictures of 1664 at Haarlem are the latest productions of Hals which remain to us. They represent respectively the Directors and Directresses of the "Oudemannenhuis" in Haarlem. The museum catalogue describes these pictures as unfinished, but a comparison with other productions of Frans Hals would not lead us to suppose so; nor indeed if we judge them by Rembrandt's standard, that a picture is finished when it conveys the artist's meaning, can we consider these incomplete.

Frans Hals's style declares itself especially in the subordination of colouring to the dominant tone. He fixes his subjects as he meets them in life, in ordinary daylight, not in extravagant or fantastic chiaroscuro. He chooses and regulates his lights with regard to the necessary colouring of the scene represented, with a skill that at once proclaims him master of his craft. Occasionally he allows himself to use a weaker daylight, which permits the local colouring a certain assertion, but, if he does so, it is always with due regard to the gradations of shade. With all the brilliancy of colour he permitted himself in his military pieces, he still arranged his tints with the greatest care, and kept the flesh tones under; he encourages the spiritual to dominate the material, allows to the dress only just what is needed to make its wearer understood, determines the arrangement of his pictures by the local colouring, and concentrates the interest

entirely upon the head as the centre of intelligence, and on the hands as subsidiary interpreters of character. His genius is marked by his treatment of the difficult costume of the day—the black dress with a large white collar, on which all the light is concentrated, as if it separated the head from the trunk, the soul from the body, while yet it is suggested as the link which keeps the two together.

The success of Hals as a master is seen in the powerful influence he exercised over the works of his contemporaries, and in the number of more than ordinary artists who called themselves his pupils. Among them were the portrait painters, Verspronck and Van der Helst, the society painters with Dirck Hals at the head of them, and among them some of Frans's sons; and on the other side, painters of the peasant world, like Adriaan van Ostade. Even some of the best architectural and still-life artists, as well as the most celebrated *genre* painters of Holland, Metsu, Ter-Borch, and Steen, all directly or indirectly sprang from the studio of Hals.

An interesting record of the esteem in which he was held by pupils and contemporaries is found in a picture by Job Berck-Heyde, in the Haarlem Museum. It shows the interior of a studio, in which a number of young and middle-aged men are drawing from a nude model, while the aged painter, who presides, is leading a young man in at the door. The inscription on the back informs us that the atelier is that of Hals, as it appeared in or about the year 1652. The old man, who is unfortunately seen only from behind, is greeting Wouwerman, a former pupil. Round the table sit Dirck Hals, strikingly like his brother, Frans, Herman, and Klaes, the sons of old Frans, Jan Hals who was perhaps his nephew, Dirck van Deelen,

Pieter Molyn, Gerrit Berck-Heyde, and the painter of the picture, Job Berck-Heyde, a young man of about twenty-three years of age. Of these Gerrit Berck-Heyde was the only one who was not yet a master of his art, and past the stage of pupildom. The presence of the others testifies that they recognised how much even a skilled artist might learn from the old master, and knew how to enjoy and appreciate his company.

PAINTINGS BY FRANS HALS.

HOLLAND.

HAARLEM.	PAINTED IN
In the Museum in the Town Hall.	
Banquet of Officers of Arquebusiers of St. George (12 figures). (*Jorisdoelen.*)	1616
Banquet of Officers of Arquebusiers of St. George (11 figures)	1627
Banquet of Officers of Arquebusiers of St. Andrew. (*Adriaensdoelen*)	1627
Assembly of Officers of Arquebusiers of St. Andrew, with 14 life-size figures, including Colonel Jan Claarzoon Los	1633
Officers and Sergeants of Arquebusiers of St. George (with portrait of the artist)	1639
Governors of the Elizabeth Hospital	1641
Governors of the Hospital for Old Men	1664
Lady Governors of the Hospital for Old Women	1664
Hofje van Beresteyn (*almshouse*).	
Portraits of Hr. Beresteyn and his Wife	1629
The Beresteyn family	1630
A girl of the Beresteyn family	1633
Copes van Hasselt Collection.	
Junker Ramp	1623
Two boys singing.	
AMSTERDAM.	
Rijks Museum.	
Frans Hals and Lysbeth Reyniers	1624
The jolly topers	1627
A Mandoline-player	1630
Museum van der Hoop.	
Portrait of an elderly lady	1639
Rathhaus (*Town Hall*).	
"Doelenstück." (A shooting gallery, with 13 figures.)	1637

	Painted in
Hr. Six van Hilligrom.	
Portrait of a man	1630
The Lute-player	1625
Hr. van der Kellen.	
Portrait of an old man and his wife	1643
THE HAGUE.	
Baron van Pallandt.	
Small portrait of Willem Croes	1658
Hr. Neville Goldsmith.	
A copy of the "Rommelpotspeeler."	
Portrait of a man	1663
ROTTERDAM MUSEUM.	
Portrait of an old man.	
A small portrait of a man	1634
A dissecting theatre (a sketch).	
DELFT.	
Cluvenirsdoelen.	
A large shooting-piece.	

BELGIUM.

BRUSSELS.	
Musée de Peinture.	
Small full-length portrait of W. van Heythuysen	1635
Portrait of a man	1645
Duke of Aremberg.	
Two singing boys	1627
A jolly toper	1640
Private Possession.	
Portraits of three children.	
ANTWERP MUSEUM.	
The Fisher-boy	1640

ENGLAND.

LONDON.	
National Gallery.	
Portrait of a woman in white cap and ruff.	
Buckingham Palace.	
Portrait of a man	1636
Althorp Gallery.	
Admiral de Ruyter.	
Bridgewater Gallery.	
Head of an old lady	1640

	Painted in
Sir Richard Wallace.	
Portrait of an officer	1624
Earl of Northbrook.	
The Herring Seller, *with coat of arms*	1616
Hampton Court.	
Small portrait of a young man	1620

FRANCE.

Paris.

Louvre.	
Portrait of René Descartes	1653
Laughing women	1630
Portrait of a lady	1650
M. Double.	
Portrait of W. van Heythuysen. *Half-length.*	
Baron James Rothschild.	
Portrait of W. van Heythuysen. *Whole length.*	
M. Lavalart.	
Portrait of a man.	
Portrait of a woman.	
Graf Mniszech.	
Portraits of an old man and wife	1643
Portraits of gentleman and wife	1638
Portrait of young lady	1634
Portrait of an elderly lady	1632
Rommelpotspeeler.	
Jolly topers.	
Portrait of Dr. M. Middelhoven	1626
Mr. Wilson.	
Small portrait of Schrevelius and his wife	1626
Portrait of Schade van Hestrum	1645
Portrait of Pieter van Broecke	1623
Jolly topers.	
A fisher boy	1620
M. Rothan.	
Portrait of a young lady	1630
Portrait of a man.	
Jolly topers.	
Graf Branecki.	
Portrait of a man.	
M. Cocret.	
Table Company (*marked* F. H.) *Half-length.*	

GERMANY.

	Painted in
Berlin Museum.	
Portrait of a young man, *in a dark violet silk cloak*	1627
Portrait of the preacher, Joannes Acronius	1627
Portrait of a young man, *with broad-brimmed hat*	1627
Portrait of a young woman, *in black dress*	1627
A singing boy, *in a cap with light blue feather*	1625
A jolly toper, sitting at a table	1630
Hille Bobbe, the Witch of Haarlem	1650
Portrait of an old man, *in a black velvet cloak.*	
Portrait of a nobleman, *with pointed beard*	1625
A little girl of the Ilpenstein family, and her nurse	1630
Portrait of Tyman Oosdorp, *in a black cloak*	1656
Dresden Gallery.	
Two portraits of men	1630
Portrait of a man	1660
Cassel Gallery.	
Jolly Topers, (*marked* F. H.)	1640
Singing boys	1625
Portrait of a nobleman and his wife	1620
Portrait of a young man	1660
Portraits of two gentlemen	1635
Gotha Gallery.	
Portrait of a young man	1635
Portrait of a young man (*erroneously called the artist*)	1635
Frankfort, Städel Museum.	
Portraits of a young man and his wife	1638
Portrait of a young lady	1640
Portrait of a youth	1624
Schwerin Gallery.	
Man's Portrait (*erroneously called Van Dyck*).	
Drinking children—Laughing children.	
Young bagpipe-players—Guitar-players.	

RUSSIA.

St. Petersburg—the Hermitage.	Painted in
Portrait of a young man	1660
Portrait of a youth	1650
Half-length portrait of a young man	1660
Portrait of an officer	1635–40

There are many other portraits in various cities of Europe.

PAINTINGS BY FRANS HALS AT THE EXHIBITION OF OLD MASTERS AT THE ROYAL ACADEMY OF ARTS.

		Lent by
Portrait of Cornelis de Wagen of Haarlem	1871	Miss James.
„ of Joannes Hoornbeck	1871	Miss James.
„ of a man	1875	The Queen.
„ of himself	1875	Mr. A. Levy.
„ of himself	1875	Mr. D. Burton.
„ of himself,* signed Ætat. suæ 66, anno 1628	1876	Earl of Radnor.
„ of his wife, signed Ætat. suæ 60, anno 1628	1876	Earl of Radnor.
„ of a Dutch lady	1877	Sir John Neeld, Bart.
Portraits of a gentleman and of a lady	1877	Mrs. Newman Smith.
Portrait of David Ferriers, the younger	1878	Mr. Louis Miéville.
„ of a Flemish gentleman	1878	Mr. W. C. Cartwright.
„ of a man	1879	Mr. S. H. de Zoete.
„ of a lady	1880	Mr. W. Stratford-Dugdale.
The merry comrade	1881	Mr. H. L. Bischoffsheim.

Etchings.

Many of the Pictures by Frans Hals have been etched by W. Unger and published with descriptions by C. Vosmaer; and in the "Gazette des Beaux-Arts," and other collections.

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* The dates would tend to prove that these cannot be the portraits of Frans Hals and his wife—Frans was born in 1584.

INDEX TO VAN DYCK.

(*The Names of Pictures are printed in Italic.*)

Auguissola, Sofonisba, 28.
Antwerp, siege of, 2.
Arundel, Countess of, 28.
Arundel, Earl of, 41.
Arundel, Earl of, letter to, 11.
Balen, Hendrick van, 7.
Beek, David, 66.
Bentivoglio, Cardinal, 26.
Brignole, The Marchioness of, 26.
Bolswert, Scheltius à, 32.
Charles I., Portraits of, 41, 63.
Bill for pictures for, 53.
Children of, 55, 65.
Christ Bearing his Cross, 10.
Christ Crowned with Thorns, 32.
Crucifixion, The. (In the Academy at Antwerp), 17.
Cuypers, Maria, 6.
De Piles' mention of Van Dyck, 61.
Digby, Sir Kenelm, 51.
Dobson, William, 67.
Durazzo family, portraits of the, 25.
Dyck, Antony van. *See next page.*
Eltham, House at, 44.
English Nobility, portraits of, 66.
Etchings, *Centum Icones*, 35.
Gandy, James, 66.
Gerbier, Sir Belthazer, 27.
Guild of Saint Luke, 2.
Hals, Frans, meeting with, 17.
Henrietta Maria, Queen, 54, 64.
Hoet, Gerard, 23.
Holy Family, 23.
Laniere, Nicholas, Portrait of, 42.
Mantua, Duke of, 40.
Marriage of St. Catherine, 32.
Merren, Van der, 30.
Mytens, Daniel, 45.
Nanni, Chevalier, 22.
Ophem, Anna van, 21.
Orange, Prince of, 16.
Order of the Garter, *Sketches for frescoes for Whitehall*, 55.
Oxford, University of, 41.
Porter, Endymion, 42.
Raising of the Cross, 33.
Reyn, John de, 66.
Reynolds', Sir Joshua, praise, 31.
Saint Martin dividing his Cloak with Two Beggars, 22.
Saventhem, visit to, 20.
Stone, Henry, 67.
Sustermans, Justus, 28.
Van Noort, school of, 7.
Wael, Cornelius de, 28.

A.D.

1599. Van Dyck's birth, 1.
Parentage, 5.
Death of his mother, 6.
Enters Van Balen's studio, 7.
Becomes Rubens' pupil, 8.
Anecdote Rubens' studio, 9.
1618. Enrolled in the Guild of Saint Luke, 10.
Advised by Rubens to visit Italy, 12.
1620. Visits England, 13.
Pension granted by King of England, 13.
The first of his English portraits, 14.
Journey into Holland, 15.
Residence at the Hague, 16.
Meeting with Frans Hals, 16.
Goes to Paris, 17.
1622. Called to Antwerp, 17.
Death of his father, 17.
1623. Starts for Italy, 18.
Finds an attraction at Saventhem, 20.
Paints the *St. Martin*, 22.
In Venice, 24.
Received by the Merchants of Genoa, 25.
His Genoese portraits, 25.
1624. Goes to Rome, 26.
His extravagance, 27.
Makes short stay in Florence and in Turin, 28.
Meets the Countess of Arundel, 28.

A.D.

1624. Visits Genoa again, 28.
Goes to Sicily, 28.
1626. Returns to Antwerp, 29.
Letter to Canon Braye, 33.
His *Centum Icones*, 35
Portrait of Snyders, 35.
Supposed to have visited Germany, 35.
1629. Came to London, 36.
Patronized by the Earl of Northumberland, 36
Quarrel with Sir Balthazer Gerbier, 37.
Patronized by the Earl of Arundel, 41.
1632. Received at Court, 44.
Received the honour of knighthood, 46
Meets Sir Kenelm Digby, 46.
1633. Pension conferred, 48.
Engagement to Lady Stanhope, 48.
1640. His marriage to Marie Ruthven, 50.
His bill against the King, 52.
Visits Antwerp, 56.
Birth of his daughter, 58.
1641. His death (Dec. 9), 58.
His will, 58.
His widow's marriage, 59.
His daughter's marriage, 59.
His personal appearance, 60.
His method of painting, 62.
Imitators and disciples, 67

INDEX TO FRANS HALS.

(*The Names of Pictures are printed in Italic.*)

Acronius, Dr. Johannes, 101.

Banquet of the Civic Guard, 102.
Berenstyn Family, 107.
Berck Heyde, Gerrit, 106.
Berck Heyde, Hiob, 102.

Directors of Elizabeth Hospital, 104.
Directors of Oudemannenhuis, 105.

Flute Players, The, 99.

Guilds of Haarlem, 94.

Haarlem in the 17th century, 91.
Haarlem Museum, eight pictures at, 96, 98.
Hals, Frans.
- His birth (1584 ?), 91.
- His parentage, 91.
- Enters the school of Van Mander, at Haarlem (1608 ?), 91.
- Marries Anneke Harmanszoon (1610), 92.
- Death of his wife, 92.
- Marries Lysbeth Reyniers (1617), 92.
- Meets with Van Dyck, 93.
- Elected member of the Guild of Rhetoric (1617), 94.
- Excused payments (1661), 94.
- Obtains a pension (1663), 95.
- His death, August 26 (1666), 95.
- His family, 96.
- His pupils, 106.

Hals and his Wife, 101.
Hals, Dirck, 106.
Herring Seller, The, 98.

Jolly Trio, 106.
Junker Ramp and his Sweetheart, 99.

Molyn Pieter, 106.

Officer, Portrait of an, 101.

Van Deelen, Dirck, 106.
Van der Helst, 106.
Van Heythuysen, Portrait of, 103.

Wouwerman, 106.

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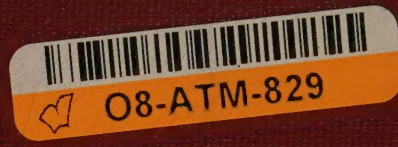
Head, Percy Rendell

Van Dyck.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